

MUSIC & DRAMA

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# MUSICAL AMERICA



EFREM ZIMBALIST

AUGUST, 1945



#### OFFICIAL BUSINESS

Ellabelle Davis, Soprano, Discusses the Forthcoming City Center Production of "The Troubled Island" with Mayor La Guardia Before Leaving for a Mexican and Central American Concert Tour

Statile



#### LAST ACT

Lawrence Tibbett Is Greeted by James E. Sauter, Entertainment Chairman of the Stage Door Canteen, as He Arrives to Present the Last Act of Entertainment at the Old Canteen Before It Is Moved to New Headquarters



#### GOTHAM GARDEN

Enjoying a Moment of Leisure, Fritz Kreisler Finds a Touch of Nature in Rockefeller Center in the Heart of Manhattan



Ben Greenhaus

#### FAMILY CIRCLE

J. M. Sanroma Helps His Wife Entertain Their Four Daughters Before Leaving on a Columbia Concerts Tour to 19 Latin American Cities



#### AT ALMA MATER

James Melton Was Awarded the Honorary Degree of Doctor of Music at the University of Florida When He Sang a Memorial Concert for Former President Dr. A. A. Murphee. From the Left, Judge John A. Murphee, Mr. Melton and Dr. John J. Tigert



#### CITATION

At the New York Institute for the Education of the Blind, Igor Gorin Exchanges Autographs with Mary Cintron. Looking on is Mona Paulee, Who, with Mr. Gorin, Received a Braille Scroll for Musical Achievement



#### MERITORIOUS SERVICE

Joseph Schuster Compliments His Hens on the Splendid Work They Have Been Doing to Ease the Food Shortage. The Cellist Is Vacationing at His Country Home at Coeur d'Alene, Idaho



#### FATHER AND DAUGHTER

Margaret Sittig, Violinist, with Her Father, Fred Sittig, Pianist, Enjoy Their Annual Vacation Trip to Palm Beach



# MUSICAL AMERICA

## Tanglewood Festival Has Gala Opening

**Koussevitzky Conducts Ensemble  
from Boston Symphony in First  
Pair of Concerts — Brailowsky,  
Chasins and Keene Soloists**

By GRACE MAY STUTSMAN

LENEX, MASS.

THE 1945 Bach-Mozart Festival at Tanglewood, directed by Serge Koussevitzky, assisted by members of the Boston Symphony and others in a group of chamber-orchestra size, opened on July 28 in the Opera Shed of the Berkshire Music Center. Again this year the programs were offered in pairs and on adjacent days, so that the second concert was on July 29.

The first night was almost rained out, and an amusing spectacle was a row of umbrellas, varied in hue, stretched across the center of the auditorium. Beneath them sat the seat holders, endeavoring to avoid the drip from a roof not quite drip-proof, at the same time also trying to give proper heed to the activities on the stage. Perhaps after all, we and those others who were billeted on the stage, were more fortunate than we at first suspected. We at least, had no apprehension concerning our state of dryness.

The first program included the Bach Suite in D major, No. 4; the Mozart Piano Concerto in A major (K.488) for which Alexander Brailowsky was the soloist; the Mozart Symphony in E flat major, (No. 26, K. 184) and the Mozart Symphony in C major ("Jupiter", No. 41, K.551).

Because of the dampness, only the "Jupiter" Symphony came through with anything approaching the customary tone and finesse which are taken for granted and highly enjoyed back home in Symphony Hall during the winter season. The patter of rain on the suspended roof was disconcerting. Nevertheless, the Bach was offered with all the perfection of detail and precision of performance for which our players and conductor are famous.

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### Eugene List Wins Stalin Toasts As He Plays for "Big 3"

SGT. EUGENE LIST, American pianist now playing for our men in Europe, won an unprecedented triumph when he shared with President Truman the musical honors of a fateful evening in Potsdam, according to dispatches received here. Invited to play after the state dinner given by President Truman on July 19, the young pianist, well known in musical circles in this country, won applause from the "Big Three", and toasts and demands for encores from Generalissimo Stalin. Sgt. List had played works by Tchaikovsky and Chopin, and three preludes by Shostakovich when Stalin sprang to his feet, walked over to the delighted pianist, shook hands, drank a toast to his health and asked for more music, whereupon List played American and Russian folk music. This brought more congratulations, and Stalin fell to discussing folk music with the President and Prime Minister Winston Churchill. The latter ask the President to play "Missouri Waltz", and Mr. Truman obliged, to the surprise and delight of the Russians. He also played the Paderewski Minuet, which elicited further handshaking and toasts, in an atmosphere of international and musical amity.



Daphne B. Smith, Pittsfield

### TANGLEWOOD FESTIVAL PERSONALITIES

From the Left, Alexander Brailowsky, Abram Chasins and Constance Keene, Pianists; Serge Koussevitzky, Conductor, and Robert Casadesus and Zino Francescatti, Distinguished Visitors at the Tanglewood Festival. In the Background Are Mr. and Mrs. Willard Sistare of Community Concerts

## Opera Shows First Profit Since Buying House

**Metropolitan Reveals \$5,872 in Excess of Disbursements—Attributed to Drop in Taxes and Increased Ticket Sales**

FOR the first time since it bought the Opera House in 1940, the Metropolitan Opera Association showed a profit at the end of a season, according to the annual statement of operations issued on July 19. George A. Sloan, president of the board of directors, attributed the operating profit of \$5,872 for the season 1944-45 to two causes, a drop in real estate taxes and increased ticket sales.

"The unremitting efforts to gain partial exemption from real estate taxes," Mr. Sloan explained, "have at last been reflected in the books of the association. The reduction in taxes will substantially lighten the burden of overhead charges in future budgets. For this, the friends of opera will always be grateful to Gov. Thomas E. Dewey and the Legislature of the State of New York."

Specifically, the financial statement showed that receipts from New York performances were \$1,391,030; from out-of-town performances, \$520,624, and from broadcasting, \$159,443, which, with other receipts, brought the total income to \$2,263,680.

Salaries paid to singers and conductors came to a total of \$511,671, and this amount together with that paid the chorus, orchestra and ballet made up a total of \$1,155,122. The operating profit before reduction of real estate taxes, interest and depreciation, was \$146,005.

In order to keep the association's property in condition, a depreciation reserve fund of

\$50,000 has been set aside. An additional \$200,000 has been transferred to the reserve to cover the deficits of the seasons from 1940 to 1944. A contribution of \$30,000 from the Opera Guild and one of \$10,000 from the Northern Ohio Opera Association of Cleveland.

(Continued on page 13)

## Salzburg Festival Is Being Resumed

THE Salzburg festival, discontinued since 1939 because of the war, was scheduled to resume on Aug. 12, with 21 performances planned. According to information from Otto de Pesatti, Austrian born American in charge of the events, five orchestral concerts are being given at the Mozarteum, by an organization called the Salzburg Philharmonic, formed of a combination of instrumentalists from the orchestras of Vienna and Munich. The conductor is Franz Prochaska. Bruno Walter was invited to conduct, but is said to have stated that conditions were still too unsettled and that his present commitments will keep him busy here.

In addition, the program contains a series of six Serenades to be given in the Reitschule, where before the war the performances of "Faust" were held; four Dom concerts such as were formerly given in the Cathedral, but now because of the damage to that edifice transferred to the nearby St. Peter's Church; and finally six performances in the Municipal Theatre of Mozart's opera "Die Entführung aus dem Serail". Among the conductors to participate are one or two American soldiers and the Polish composer, Paul Kletzki. Attempts have also been made to secure several Swiss conductors. The performers will probably be 35% German and the rest Austrian.



## Dorothy Kirsten Engaged For the Metropolitan

Dorothy Kirsten, soprano, has been engaged by the Metropolitan Opera Association, it was announced by General Manager Edward Johnson. Miss Kirsten, who has won considerable success as Violetta in "Traviata" and



Dorothy Kirsten

as Manon Lescaut in Puccini's opera of that name at the New York City Center, has gained acclaim not only for her operatic impersonations but for her work in concert and on the radio. She has sung as soloist with the Philadelphia Orchestra under Dimitri Mitropoulos, with the Pittsburgh Symphony under Fritz Reiner and during the past season appeared six times with the New York Philharmonic-Symphony in three performances of Lucas Foss's "The Prairie" and three of Villa-Lobos's "Bachiana Brasileiras". In addition to her operatic successes in New York, Chicago and Detroit the soprano has appeared on programs of the national radio networks.

Miss Kirsten was born in Montclair, N. J., of a musical family and was educated in that city. She continued her musical studies in Europe, however, and made her debut in opera as Musetta in "La Bohème", with the Chicago Opera Company in 1941.

## Torsten Ralf To Sing At Metropolitan

Swedish Tenor to Come Here in Fall—Joel Berglund to Return for Concerts

Torsten Ralf, dramatic tenor, and Joel Berglund, baritone, will come to the United States early in November, according to Gerard A. Semon of Eric Semon Associates, who has just been released from the army to return to his work here. The two singers will be on the artists' list of National Concert and Artists Corporation through Mr. Semon's negotiations.

Mr. Ralf has been engaged by the



Joel Berglund



Torsten Ralf

Metropolitan Opera, the first European artist to receive a contract since the beginning of the war, according to Edward Johnson, general manager. He will arrive in October for his first visit to this country. Born in Sweden, Mr. Ralf received his training at the Royal Academy of Stockholm and has sung widely in Europe. His roles include Tannhäuser, Siegfried, Tristan, Lohengrin, as well as Otello and Rameses.

Mr. Berglund, who was here in 1938 on an opera and concert tour and also sang at the Chicago Opera, is famous at the Stockholm Royal Opera and in Europe for such roles as Wotan and Hans Sachs.

## Mrs. Hughes Leaves Orchestra Post

Secretary of Cleveland's Musical Arts Association Resigns After Long Service

CLEVELAND. — Adella Prentiss Hughes, long known in connection with activities of the Cleveland Orchestra and the Musical Arts Association of Cleveland, has withdrawn from active participation in both organizations. Mrs. Hughes was the first manager of the Cleveland Orchestra, a position which she held from its founding in 1918 till 1933. She held the position of secretary of the Musical Arts Association which operates the Orchestra from the organization of the Association in July, 1915, till July, 1945, when she asked to be relieved of her responsibilities. She was appointed Honorary Vice President of the Association in 1941 and she will continue to hold that office.

"Music for Cleveland has dominated my life for more than fifty years and will continue to do so. I have an abiding satisfaction in the knowledge we are firmly established and that the ideals of the founders are so well advanced. May I now express my deep appreciation to you my friends, especially to those who have been associated with me during many of those 'more than fifty years.' I shall be glad to continue to be of service whenever my counsel is desired," stated Mrs. Hughes in her letter of resignation.

Thomas L. Sidlo, president of the association, said, in accepting the resignation: "For more than half a century Adella Prentiss Hughes has been an outstanding figure in the musical life of Cleveland and an important factor in the development of the community's musical taste. As concert manager for many years, she brought famous orchestras and artists to our city, while cherishing the hope that Cleveland some day might have an orchestra of its own.

"As she withdraws from active connection with the Association, a long-cherished desire is to have opportunity of fulfillment. Mrs. Hughes will now have leisure to devote herself to other musical interests that have long been

## Winners Named in Contest Sponsored by 'Musical America' and 'Music News'

FIRST prize in the contest for the best essay on some phase of contemporary music, sponsored jointly by MUSICAL AMERICA and the Music News, in connection with the National Composers Congress, has been won by Theodore M. Finney, of the University of Pittsburgh. MUSICAL AMERICA is happy to announce the results of this competition, and coincidental announcement is being made in the August issue of Music News, Hans Rosenwald, editor. Dr. Finney's article, entitled "Music Nationalism and Patriotism", will be published simultaneously in the September issues of both magazines.

The first prize is \$125.00. A second prize of \$75.00 was awarded to Harriet Gerner of Ballston Spa, N. Y., who wrote on "Elizabeth Sprague Coolidge and Chamber Music". The prizes are to be awarded at the third festival of the National Composers Congress, formerly known as the National Composers Clinic, which is being held in Colorado Springs, Colo., Aug. 15-19.

Altogether 37 manuscripts were submitted. We want to thank all participants for their interest in this contest, which has so effectively stimulated literary interest in American music of today. EDITORS.

close to her heart and for which she has never had the necessary time."

Mr. Sidlo presented Mrs. Hughes with a silver tray on behalf of the Association at a reception held immediately after the meeting in the main Foyer of Severance Hall.

## Reichhold Revises Contest Rules

Makes Four Major Changes in "Symphony of Americas" Competition

Henry H. Reichhold, president of the Detroit Symphony and sponsor of the "Symphony of the Americas" contest, which offers a first prize of \$25,000, announced on July 25 that several rules of the contest have been "liberalized". Four major changes have been made following a three-month survey of conditions in Latin America and also as a result of recent recommendations made to the Reichhold Award Committee by the American Composers Alliance headed by Aaron Copland.

In effect, these amendments will:

1. Give composers an additional six months time to complete their symphonic works (which extends the final entry date to March 1, 1946).

2. Release composers from sending in individual parts with the full orchestral score.

3. Permit the national juries of the 22 participating countries to submit three compositions, instead of one, to the final International Jury, which will award the first, second and third prizes of \$25,000, \$5,000 and \$2,500, respectively.

4. Grant performance fees and all publishing rights to winners of Honorable Mention or Certificate of Merit awards.

In explaining this action, Mr. Reichhold stated: "We have had no precedent for this tremendous hemispheric project and, in trying to keep the conditions simple, it was perhaps inevitable that certain unforeseen inequities would arise.

"We believe that these changes will meet with unqualified approval from all composers and especially those who have offered us constructive criticism. We will not lose sight of our principal aims—to discover outstanding new symphonic music and to promote a feeling of greater cultural solidarity among the creative artists of the Americas."

Formal notification of the changes in the rules will be mailed to the 5,000 persons in the United States and Canada who have already received official contest rules.

At the same time, Mr. Reichhold announced the names of the seven

members of the jury for the contest. They are: Karl Krueger, music director of the Detroit Symphony; Dr. Eric Delamarter, composer and conductor; Herbert Elwell, music critic of the Cleveland Plain Dealer; Dr. Howard Hanson, composer and director of the Eastman School of Music; Roy Harris, composer; Donald M. Swarthout, dean of the Fine Arts School, University of Kansas, and Alfred Wallenstein, musical director of the Los Angeles Philharmonic.

As it is planned that Mr. Krueger will conduct first performances of the prize-winning works during the Detroit Symphony's regular series of Mutual network broadcasts, Mr. Krueger will serve as chairman of the jury.

## Charles Previn Named Successor to Rapee

Charles Previn, motion picture, radio, theatre and symphonic conductor, has been appointed music director of radio City Music Hall to succeed the late Erno Rapee. He will assume his new post as head of Music at the great playhouse and director of the Music Hall Symphony, America's largest permanent theatre orchestra, early in September.

Born in Brooklyn and a graduate of the Ithaca Conservatory of Music and Cornell University, the new Music Hall music director began his professional life on Broadway, conducting nearly one hundred musical comedies and operettas. A personal friend of George Gershwin, he was musical director for "Of Thee I Sing".

Mr. Previn has also conducted extensively for the St. Louis Municipal Opera Company and in the Hollywood Bowl, and has conceived and directed many national radio programs, featuring numerous opera, concert and operetta stars.

## Mitropoulos Re-engaged At Robin Hood Dell

PHILADELPHIA — Dimitri Mitropoulos, artistic director and principal conductor for the Robin Hood Dell's 1945 season, has accepted the post for the next three Summers, according to an announcement made by Henry E. Gerstley and David Hocker, Dell president and general manager. Since 1937 Mr. Mitropoulos has been conductor of the Minneapolis Symphony, which he will direct this Fall in its 43rd season.

## New Opera Company to Produce "Frankie and Johnnie"

The New Opera Company will soon give "Frankie and Johnnie," with dialogue by Jack Kirkland and music by Eugene Bonner, according to a statement issued recently by Yolanda Mero-Irion, head of the company.



# Opera Satirized

By PAUL NETTL

FROM its first beginnings opera has had to contend with strong hostile forces. At the time it came into being, around 1600, it faced a phalanx of conservative musicians, and later, when it had become the elegant favorite of 18th century society, it had a mighty alliance against it made up of the rationalists who condemned it as unnatural and ridiculous. Trained musicians, who regarded it as second-rate art—Bach, for instance, spoke of the famous Dresden opera only as “those pretty little songs”—and ordinary men of the people, who in a somewhat nationalistic frame of mind thought of the opera as something foreign, a menace to the nation, and artificial.

We must not be surprised at this. Seldom have Juvenal's words “Difficile est, satiram non scribere” had better application than to the opera. At that time one could see on the stage Julius Caesar with a great paper hat or an enormous wig, with a wooden sword, a toga of the cheapest material, as he consummated some world famed act of state, and warbled an aria in 16th notes or triplets, to the accompaniment of an orchestra. Mostly Caesar was an alto or soprano castrato, and he lisped his pianissimo accents with such tenderness and amorous fervor that all the ladies in the orchestra seats were beside themselves and the gentlemen a bit nervous.

The first great satire on the opera was Benedetto Marcello's “Il Teatro alla moda”, in 1721, a highly amusing tract, in which the famous composer castigates with biting severity Venetian operatic life. He was not the first satirist of opera—Salvator Rosa and Ludovico Adimari were his predecessors. Of course the English music historian Burney said of him that he wrote the satire only because he, who had won such fame as a composer of songs, had been unsuccessful in writing operas.

Marcello raves at the whole bag of operatic tricks and has no mercy. He mocks the librettists with their slumber scenes in which actors fall asleep at the very moment when an-

other interesting scene begins. He laughs at the eternal nonsense of “dovey” and “nightingale” by which the prima donna, otherwise a Xantippe of the worst sort, is designated, and at the epithets “lion” and “tiger” bestowed upon cowardly and stupid soprano castrati; he giggles at the scenes in which the lover says farewell to go away and die, while his beloved sings a merry aria so that the listeners may know that the whole thing is only a joke. Marcello gives serious advice to all of the participants. He instructs the writers to see to it that tyrants and princely fathers are sung only by castrati, while shepherds and servants are sung by tenors and basses. And the composer must not forget to discuss the piece thoroughly with the prima donna or with one of her relatives before it is finally committed to paper.

“And you composers,” he says, “shall not understand too much of music or you will be bad operatic composers.” Let one proceed carefully with harmony, he advises; the limit in dissonance should be a third suspension. Nor shall the composer neglect to ask the singers what they really want to sing in the opera, whether they prefer arias or charming little songs. . . . The smartest thing to do is to put the music down on paper without words, for in the final analysis the librettist will be able to compose some sort of stuff to fit the music.

## Targets of Marcello's Mockery

“Be polite and humble toward the singers, for how easily can such a singer in the opera become a general or a king!” And so it goes! But the main targets of Marcello's mockery were the prima donnas, the castrati, the impresario and the “theater mothers”, those ugly avaricious old crones, who watched like Cerberus the antechamber of their daughters—sometimes the relationship was fictitious—and granted only to aristocrats and millionaires

## Cruel Lampoonings of the Art Form Have Delighted Its Critics through the Centuries

entrance into the sanctum of the daughter's boudoir.

But satire of opera was not confined to Italy. In England there was a movement against the opera which was expressed also in satires like Jonathan Swift's “Gulliver's Travels” (1726) and Alexander Pope's “Dunciad”. The main blow was struck in 1728 by the “Beggar's Opera”, the librettist of which was John Gay and the composer Johann Christoph Pepusch. This opera also found its way to America. It is the first satirical opera and a genuine folk one, insofar as it mocks grand opera; and the author, not content like Marcello with poking fun at the mechanism and requisites of opera, parodies and caricatures by allowing beggars, gangsters and prostitutes to assume the style of grand society. Only instead of arias, the heroes of this opera sing ballads and song hits and instead of symphonies, well known marches and dances are played.

London at that time was full of satirical pamphlets and sketches. Among other things they made it their business to castigate the excessive seriousness with which opera was taken. There is, for instance, the famous etching of William Hogarth's “Masquerades and Operas” of 1724, a lampoon of the success of Heidegger's famous “Masquerades”, and directed against the adoration of operatic singers. Another, “A Sunday Concert”, caricatured the London virtuosi. Others reproduced scenes from the “Beggar's Opera” and many even mocked the great master Handel, himself, as in the notorious caricature “The Charming Brute”, of 1754.

## Satirizing French Opera

In France at the time of Louis XIV, through the genius of the Italian, Lully, a national opera had developed, a counterpart to Racine's and Corneille's dramas. Louis XIV's motto “Amour et Gloire” also was the motto of this national



The Biter Bit. A Satirical Drawing of Nestroy, Himself One of the Greatest Satirists of the Opera

opera, which found its greatest representative in Rameau and Campra and Destouches. Again it was the hollow pomp, the ridiculous carrying on of virtuosi, and for France the sensational excesses of the ballet, which put in motion the satirical pens of the contemporaries. The main struggle was about the Italian opera buffa, which was contrasted with its freshness and naturalness to the French national opera. About 1750 the symphonies of the Bohemian Johann Stamitz caused great excitement in Paris. Stamitz's new Mannheim style electrified the whole city.

Among the encyclopaedists Baron Melchior Grimm, the publisher of “Correspondance Littéraire”, broke a lance for the Czech symphonist, and at the same time his pamphlet “Le petit prophète de Boehmish Broda” is one of the most famous satires upon the opera. It may be asked: What does the little Bohemian village “Böhmissh Brod” have to do with French opera? The facts are these: Stamitz, to be sure, was not born in Boehmish Brod, but in the Czech village Deutschbrod. Grimm contrasts the simple popular art of the Czech musician with the pomp of French opera. In the pamphlet the young musician is seen in his attic room in a house of the Prague Ghetto. And while he is playing minuets on his violin, which he himself has composed, his room lights up and a loud voice speaks to him. “I have selected you to tell to a people which is unteachable and fickle, the hard truth.”

An invisible hand conducts the youth to Paris, where he experiences the artificiality and coldness of grand opera. First, the orchestra begins to play without his being aware of the beginning of the overture. He sees how a man with a stick in his hand makes an infernal racket as if he wished to split wood, and he believes that he is a woodcutter from some little village of his homeland; but now he sees that it is a director who supposedly has the task of punishing with his stick the fiddlers who play badly. Of the

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William Hogarth's “Masquerades and Operas”, a Lampoon of the Successful “Masquerades” of Heidegger (1724)



Another Hogarth Caricature Representing “The Beggar's Opera”, Itself the First Satirical Opera (1728)



## London Welcomes Visit from Pau Casals

**Renowned Cellist Plays First Concert Since the Beginning of the War With BBC Symphony in Albert Hall**

By EDWARD LOCKSPEISER

LONDON

A TREMENDOUS ovation awaited Pau Casals, the great Spanish cellist, on his return to the concert platform for the first time since the beginning of the war. As the familiar figure, unassuming, completely bald, not much taller, it seemed, than the cello he was carrying, picked his way through the violin desks of the BBC Symphony, the vast audience at the Royal Albert Hall rose to its feet to proclaim a tumultuous welcome for the artist whose name will live not only as a great cellist, but as a great humanist and as a foe of tyranny. Two concertos, the Schumann and the Elgar, were included in this memorable program which was conducted by Sir Adrian Boult, and from the first notes it was clear that none of the magic of his playing has been lost. And when, as an encore, he played a movement from one of the Bach unaccompanied sonatas, in the interpretation of which he has set the standard for cellists the world over, here again was that noble simplicity that marks the perfection of his art and that has given him a place apart among the world's virtuosi.

During the war Casals, who was born at Vendrell in the Spanish Catalan country in 1876, lived in France in the Eastern Pyrenees where, through his uncompromising attitude to the Nazis, he came to symbolize the spirit of resistance among musicians. He was visited—like so many others—by the Gestapo. His manuscripts were carefully scrutinized and when his real identity was discovered, the Nazis tried by every means to win him over. He was a propaganda figure too important to be ignored. A commission of German officials went to call upon him with full honors and to offer him every kind of reward if he would consent to play in Germany. Casals not only gave them a categorical "no" for an answer, but expressed the poor opinion he held of the totalitarian countries of Europe.

Those who know his generosity will not be surprised to learn that at his private concerts given in aid of war charities in the South of France he collected over two million francs. The proceeds of his present tour in Britain are similarly to be given entirely to charity. The greatness of the artist is indeed matched only by the humanity of the man. When in the last war his friend Granados lost his life in the steamer *Sussex*, torpedoed in the English channel, there was indignation and consternation in musical circles throughout the world. Casals immediately organized in New York a wonderful benefit performance for Granados's children. At this concert the three greatest virtuosi of those days, Paderewski, Kreisler and Casals, played together for the first and only time.

Casals's journey to England has gone from triumph to triumph. Americans and British vied with each other for the honor of bringing him over by plane. Eventually British Airways refused to let him pay his passage and on his arrival he was cheered by the Customs officials, who refused to inspect his luggage so as not keep him waiting. The BBC Symphony clapped him long and loud at his first rehearsal and insisted on his making a speech before the rehearsal began. He told them that during these war years he had always followed



Pau Casals at Rehearsal With Sir Adrian Boult

their work, listening to it so attentively that he was able to tell who the players were. Sir Adrian Boult then spoke a few warm words of welcome and expressed the hope that Casals would soon be able to return to his own country with all the honor due to him.

During these years of retirement Casals has written an Oratorio on a nativity play by his friend the Catalan poet, Joan Alavedra, which he hopes will shortly be performed. From England he is going to Switzerland and from there back to France and to other countries in Europe. In his 69th year the great artist is ready to embark again on a virtuoso's career with the energy and idealism of youth.

## Dorati Conducts in Peru

**Leads Four Concerts and Will Return for Festival Next Year**

Recently returned from Lima, Peru, where he conducted four concerts at the invitation of the Government committee, the Council of Musical Culture, Antal Dorati has new light to shed on this portion of the musical world which is so little known to North Americans. The orchestra there, composed of about 80 men, some of them of European origin, has made remarkable progress in its seven years' existence. Its regular conductor is a Viennese, Theo Buchwald, and guest conductors are engaged each season. Erich Kleiber, Fritz Busch and Juan Jose Castro have been there, and Mr. Dorati appeared for the first time in June.

Although the orchestra's library contains most of the standard repertoire, Mr. Dorati took along several scores for first Lima performances. These included the Shostakovich Fifth Symphony, Kodaly's "Hary Janos", the Hindemith "Metamorphosis on Themes of Weber", Berlioz's "Benvenuto Cellini" and the Bach-Weiner Toccata. Five to six rehearsals for each concert were common and working conditions unusually good. The pretty Spanish theater was filled to its 2,000 capacity at each concert, although no subscriptions are sold, and concerts were announced only a few days in advance—and that briefly.

Lima's is an enthusiastic and musical audience, Mr. Dorati claims, and the social life of the city is a cultivated one. Hospitality was nothing less

than prodigal and Mr. Dorati states that he gained ten pounds from the excellent food.

Lima has not felt the war to the extent of many other places, so that there is no rationing, plenty of food—among the delicacies sharp native sauces, species of fruit unknown to us, a good Peruvian wine—and plenty of Scotch, "if it interests you", Mr. Dorati comments. Gas also is plentiful, and the conductor enjoyed many interesting drives to the neighboring high, barren mountains. Spanish is the language most used, although those in good society are fluent in English, German and French.

Most significant in Mr. Dorati's experience there is the invitation he has received to return next season and to direct a festival, with opera and concert performances. A chorus will be formed and trained later, but for the first year, Mr. Dorati will choose two operas with comparatively small casts and no chorus, the artists to be selected from North America.

After his return here, the conductor appeared twice with the American Broadcasting Symphony on July 21 and 28, conducted the Celanese Hour on Aug. 1 and flew immediately to Hollywood, where he was at the Bowl

## Golschmann to Conduct G. I. Ensembles in Europe

ST. LOUIS

VLADIMIR GOLSCHMANN, conductor of the St. Louis Symphony, has departed for a two-month tour of the United States army camps in Europe. He is conducting G. I. bands and orchestras under the direction of the U. S. O. Camp Shows.

Accompanying Mr. Golschmann as soloists are Beveridge Webster, pianist, and Harry Farberman, concertmaster of the St. Louis Symphony. Programs will be culled from works of the standard symphonic repertory and will include numerous American composers. Mr. Golschmann is thought to be the first conductor holding a major symphony podium in this country to tour the European army zone.

until Aug. 11. At one concert Yehudi Menuhin was to play the Bartok Concerto with him. Then he flies to Havana to conduct the Philharmonic, and later goes to Toronto and Montreal. F. Q. E.

## Maggie Teyte Returns to America

**English Soprano Arrives in New York for Concert Tour Following Absence of Six Years**

MAGGIE TEYTE is back in America after an absence of about six years. She landed in New York one muggy day in July having made the trip on a tiny vessel of 5,000 tons, called the "Eros"—of all things. She had boarded it in fear and trembling. It did not capsize under the impact of the waves, but if it had Miss Teyte would not have been surprised. In fact, with travel difficulties and the heart-breaking red-tape and formalities of ocean crossings what they are, the chances are that the soprano would have remained in London and let well enough alone. But she went through so many formalities before having all the necessary documents that she found the perils of sea and sky less appalling, even, than the business of persuading British state ministers and lesser functionaries that she ought by rights be permitted to sail.

For she had a five months' American concert tour ahead of her and she was to be heard on the Telephone Hour on Aug. 20. The details of this tour were not yet settled (nor are they as these words are written) though Miss Teyte plans to give one or even two recitals at the Town Hall this coming season. Where her travels will take her these next months is something only her manager, Austin Wilder, knows. Anyhow, wherever it is, Miss Teyte will go cheerfully.

She does not look a day older now than when the writer last saw her on the stage of the Salle Gaveau in Paris, some months before the war. Indeed, if anything, she looks younger. Yet she has not spared herself during the conflict. She sang for soldiers, British, American, French, with organizations variously designated alphabetically. She sang repeatedly at the National Gallery concerts organized by Dame Myra Hess. She sang a good deal of French—Debussy, Fauré, Duparc. The British soldiers preferred to hear her sing a song called "Tristesse"—something which somebody made out of a Chopin piano piece. Conceivably she will sing it here.

Someone asked Miss Teyte if food shortages were as severe in England



Alan Fontaine  
Maggie Teyte

as they are here. The artist made it plain that luxuries are wanting, but matters are so well regulated that people manage to get along on what is available, and that once in a while this includes even such a commodity as steaks—not large, of course, or a day to day delicacy, but still a periodic certainty. Asked if strikes were as numerous in England as here (the singer arrived at the height of the newspaper strike, without being able to discover what it was all about) she replied that the English public felt so strongly about such things that strikes were rarities.

Miss Teyte had been through the London "Blitz" and later bombardments but did not volunteer much information about them except the comforting assurance that the Covent Garden opera house came through the worst of it unscathed, though a piece of Drury Lane Theatre had been knocked off. Anyway, "comedy and tragedy walked hand in hand" during those years. With the cessation of hostilities against Germany the British Ministry of Information finally sponsored her current visit.

Those who know Miss Teyte's recordings of Debussy will be happy to learn that she has made further such recordings in London. There is more Debussy, also Fauré and Duparc. The records have not yet appeared. They will appear on the market as soon as the necessary materials are once more available. Y.



# It Is "More than Singing"

## "First Lady of Song" Lights a Beacon for Followers in Lieder Interpretation

By LOTTE LEHMANN

**I**NTERPRETATION means: individual understanding and reproduction. How then is it possible to teach interpretation? It seems almost paradoxical to emphasize the necessity for individuality in interpretation and at the same time want to explain my own conceptions of singing. . . . First and foremost I want to say that this book will fail in its purpose, if the young singers, for whom I am writing it, should consider my conceptions as something final and try to imitate them instead of developing their own interpretations which should spring with originality and vitality from their own minds and souls.

For imitation is, and can only be the enemy of artistry. Everything which breathes the breath of life is changeable: a momentary feeling often makes me alter an interpretation. Do not build up your songs as if they were encased in stone walls—no, they must soar from the warm, pulsing beat of your own heart, blessed by the inspiration of the moment. Only from life itself may life be born.

What I want to try to explain here is not any final interpretation, but an approach which may be an aid toward the development of your individual conceptions. I want to open a way which might lead from the lack of understanding of those singers, who seem to consider only voice quality and smooth technique—to the boundless world of expression. And it will be seen that there is not just *one*,—but a variegated pattern of ways, which lead to this goal. Only he who seeks it with his whole heart, will find his own approach to interpretation.

**I**HAVE listened to many young singers, and have found with ever increasing astonishment that they consider their preparation finished when they have developed a lovely voice, a serviceable technique and musical accuracy. At this point they consider themselves ready to appear before the public. Certainly no one can question that technique is the all important foundation,—the a b c of singing. It goes without saying that no one can carefully enough master the technique of voice production. Complete mastery of the voice as an instrument is an ideal toward which every singer must work assiduously. . . . But realize that technique must be mastered to the point of being unconscious, before you can really become an interpreter.

That fine God given instrument—the voice—must be capable of responding with the greatest subtlety to every shade of each emotion. But it must be subordinate, it must only be the foundation, the soil from which flowers true art.

It is only with the greatest hesitation that I dare to put into words my ideas regarding the interpretation of Lieder. For is it not dangerous to give definite expression to something which must essentially be born from inspiration and be above all things, vitally alive? Yet I have so often been urged by experienced musicians to help the younger generation with such a book as this, that I have decided to put down my ideas in spite of my hesitation. But I should like to place as a kind of motto over everything I write—Goethe's words from Faust: "Grau, teurer Freund, ist alle Theorie—und grün des Lebens gold'ner Baum." (Gray, dear friend, is all theory and green the golden tree of life.) So may you young, aspiring singers, for whom I write this book, take the fullness of my experience, of my studies, of my development and discoveries as the simile of the golden tree, but it is for you to pluck

*IT IS with great pride that we present herewith the introduction to Lotte Lehmann's forthcoming book, "More Than Singing,"\* just published by Boosey & Hawkes, Inc., of New York. The singer's comprehensive and sensitive discussion of the subject she knows so well is followed in the book by detailed analyses of many of the greatest Lieder which form the major part of her repertoire. With her permission and that of the publisher, we print, in addition to the introduction, one of these interpretations.*  
THE EDITORS.

the fresh, living fruit from off its branches. . . . It is for you to infuse with your own soul, that which comes to you as advice, as suggestion. When you have a deep inner conviction about a song—the words as well as the music—then be sure that your conception is a right one. Even though it may deviate from what is traditional.

For what is tradition?

The mother earth, from which springs everything which may grow and flower. The creator's conception of an idea, a deed, a work of art, which has been handed down from generation to generation, which has been cherished and developed until it spreads before us as a network of definitely determined paths which are to be followed without questioning. Strict tradition dictates that not a single step may be taken from these paths.

**B**UT you are young and the youth of every generation is eager and should be eager for new ways. You have a different viewpoint from that of your parents and teachers. . . . You don't care for the old, recommended, well travelled roads. You want to romp over new, alluring fields, to lose yourselves in the mysterious depths of the forests. I know that I am committing a frightful sin against the holy tradition when I say: Excellent. Seek your own way! Do not become paralyzed and enchained by the set patterns which have been woven of old. No, build from your own youthful feeling, your own groping thought and your own flowering perception—and help to further that beauty which has grown from the roots of tradition. . . . Do not misunderstand me: naturally I do not mean that you should despise the aspirations and the knowledge of earlier generations. Far from my thought is any such revolutionary idea! I only mean to say: consider tradition not as an *end* but as a *beginning*. Do not lose yourself in its outspread pattern but let your own conceptions and expression be nourished from it as a flower blooms from the life forces provided by its roots, but let them bloom more richly in the light of your own soul. Certainly you will make mistakes, you will often take the wrong road before you find your true way, just as I have. I grew up in Germany, in the tradition of Lieder singing. I might much earlier have come to that holiest of all, the Lied, had I not been so completely immersed in the theater. I so to speak, lived in the opera house and took my few concerts as a side issue without much preparation. May Schubert, Schumann, Brahms and Wolf forgive me for the sins which I committed in their name!

**A**S the reputation which I had won through my work in the opera became known through other countries, concerts became more frequent with the result that there dawned upon me a new and overpowering realization: the realization that as a Lieder singer, I was at the very dawn of an awakening. . . .

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De Bellis

Lotte Lehmann

This was the first step: the awareness of my ignorance. . . .

My approach was a groping one and I often went astray. In the beginning I felt that it came more from the word than from the music. If I had not been born a singer, endowed with a touch of the golden quality of voice of my good mother, I would without doubt have become an actress. Actually throughout my whole life, I have envied those who are free to express without the limitation of opera singing. . . . So in singing Lieder, the word, the poem became the main thing for me, until I—much later—found and captured the balanced interweaving of word and music.

In general I find that the word is entirely too much neglected. On the other hand I should like to protect you from this stage which I had to go through: of feeling first the *word* and then the *word* and only finally the *melody*. . . . Learn to feel as a *whole* that which is a whole in complete harmony: poem and music. Neither can be more important than the other. First there was the poem. That gave the inspiration for the song. Like a frame, music encloses the word picture—and now comes your interpretation, breathing life into this work of art, welding word and tone with equal feeling into one whole, so that the poet sings and the composer becomes the poet and two arts are born anew as one. . . .

That is the Lied.

**T**HE fundamental basis of my conception is this: never approach a Lied just as a melody. Search for the ideas and feelings which underlie it and which will follow it. Out of what mood or situation was the poem born? What drama, what dream, what experience was the inspiration for its conception? I never begin to study a Lied without first considering what brought it to life. I must picture it so vividly that I feel it is my own soul, my own being, which is now creating it.

Complete harmony can only be attained in a Lied, when the singer has at the piano an accompanist whose mood and feeling are identical with her own. He must be a part of the singing and the singer must be a part of the accompaniment, the one fitting into the other as one feeling, one will. For you sing what the piano expresses, you in your heart are singing the prelude, the interlude, the postlude. . . .

Not only your voice sings—no, you must sing with your whole being—from head to toe. . . . Your eyes sing, your body, animated by the rhythm of the music, sings, your hands sing. How great is the power of expression conveyed by the eyes and the hands! I do not mean that you should ever make a gesture which would disturb the frame of concert singing. . . . You should only be in harmony with the song and being in harmony means feeling the unity

(Continued on page 10)



# Stadium Concerts in Full Swing

**July Weather Upsets Many Programs, But the Schedule Carried Out—Soloists, Guest Conductors and Dancers Attract**

**D**AMP, dark and rainy July nights made trouble for the Lewisohn Stadium management and participants, but in spite of many postponements, opera, ballet and soloists fulfilled practically every schedule.

An all-Brahms program, consisting of the "Academic Festival" Overture, the Fourth Symphony and the Violin Concerto, attracted an uncommonly large gathering on July 6. Bronislaw Huberman was soloist in the concerto, and Leonard Bernstein conducted for the first time this season at the Stadium. With many gyrations and convulsive calisthenics, Mr. Bernstein led roughshod performances of the symphony and the overture. What intensity and dramatic effects attended the familiar works resided principally in the elaborate pantomime of the conductor, which a photographer equipped with a flashlight apparatus carefully pictured a number of times in the course of the Violin Concerto. Mr. Huberman's interpretation of the latter had its customary breadth and nobility and his sonorous tone filled the broad spaces of the Stadium even if it was not always of the purest or the smoothest quality. He added some encores at the conclusion of the concert.

## Templeton Is Hailed

Alec Templeton was the deservedly popular soloist with an audience of 15,000 on July 7, Leonard Bernstein conducting. In serious vein, the pianist gave a satisfying and dramatic performance of the Grieg Concerto, then reverted to his "lighter" side and enchanted the audience with his own compositions and improvisations. Among the former were "A Sultry Day in New York" (highly appropriate), "Mozart Matriculates" and with the orchestra a paraphrase on "Hora Staccato", which he called a Rumanian jam session, or, "Having a few with Dinicu". He improvised on four themes, from the Chopin "Military" Polonaise, "Rhapsody in Blue", "Swinging on a Star" and "One Meat Ball" with devastatingly humorous effect, and added a rhapsodic ramble on five notes selected by the audience, C, E flat, A, F sharp and B flat. Several encores were greeted with rapturous shouts.

Mr. Bernstein was in excellent form for the first half of the program, which consisted of Wagnerian excerpts. His rhythmic gifts and flair for detail were highly in evidence, and his strong heat held together the broad line of these works, chosen for a contrast within unity which was most effective. They were: the "Flying Dutchman" Overture, the Prelude and Liebestod from "Tristan", "Siegfried's Rhine Journey" and "Ride of the Valkyries". It was one of the young



Larry Gordon

Left:  
Alexander Smallens  
with  
Gladys Swarthout  
and Mimi Benzell of  
the "Carmen" Cast



Nan Merriman

PARTICIPANTS IN BEETHOVEN'S NINTH SYMPHONY



Ben Greenhaus

Fabien Sevitzky and Biruta Ramoska



Eugene Goossens



Ignace Strassegger



Maurice Abravanel

GUEST CONDUCTORS  
WHO APPEARED AT  
STADIUM CONCERTS  
(Left)



Edwin Fowler



Donald Dame



Al Goodman,  
Popular Radio  
Conductor, Who  
Appeared Last  
Month as a  
Stadium  
Conductor with  
Dinah Shore  
as Soloist



Alicia Markova and Anton Dolin

conductor's most successful efforts to date.

Leonard Bernstein carried on as conductor on July 8, and revised the listed program to include previously rained out numbers. The concert opened with the spirited "Washington Post" March by Sousa and continued with Barber's Adagio for Strings, the Waltz and Hoedown from Copland's "Rodeo", the conductor's own "Fancy Free" Suite and, finally, Shostakovich's Fifth Symphony. The Copland excerpts proved to be especially delightful—gay, rhythmic and altogether charming.

After an ineffectual attempt to carry through the performance of "Carmen" scheduled for July 9 Bizet's opera was finally heard in its entirety on July 11 and again on July 13. On the first occasion the large audience did, indeed, manage to hear the opening act. It was not long, however, before the thunders and lightnings of

an approaching storm told on the nerves of listeners and artists alike and, at the fall of the curtain, Mrs. Guggenheimer told the audience that because of the threatening weather it was found advisable to break off the performance and resume it again the next clear evening.

The title role of the opera was sung by Gladys Swarthout, who, at the interrupted performance, impressed by the uncommon beauty of

her singing. Wholly at her ease on the 11th and the 13th she won the unstinted applause of the large audience not only by her vocalism but by the sensitive and mercurial aspects of her impersonation generally. Another who shared the vocal honors with Mme. Swarthout, both at the truncated performance and at the complete ones was Mimi Benzell, whose Micaela exhibited charm and who sang the music with smoothness and fluency. The Don José was Charles Kullman, whose embodiment calls for no fresh appraisal at this date. Martial Singher was to have been the Escamillo of the first representation, but the weather vetoed even his Toreador Song. Two nights later indisposition prevented his appearance and the part was effectively sung by Alexander Sved. Smaller roles were competently filled by Mes. Votipka, Olheim, and Messrs. Oliviero, Cehanovsky and Alvary. Alexander Smallens led the Philharmonic-Symphony in a generally spirited performance of the score.

The eighth annual Gershwin night, which always attracts a capacity audience, broke the all-time Gershwin record for attendance with 23,000 present on July 12. Alexander Smallens, always identified with these occasions, conducted. Every one of the seats which packed the entire section between the stage and the stone steps of the vast amphitheatre was filled, many stood for most of the

(Continued on page 24)



Alec Templeton



Bronislaw Huberman



Ania Dorfmann



Joseph Fuchs



Oscar Levant



Luboshutz and Nemenoff



Erica Morini



Robert Merrill



# MEPHISTO'S MUSINGS



Dear Musical America:

Your editorial in the last issue, "Is It the Music or Just the Humidity?", has inspired me to a few additional words based on the title rather than on the content. Humidity, you will grant, may be all right in its place, but when it degenerates into precipitation, many are the headaches and howls of pain around summer concert offices and stadia. I have watched the Lewisohn Stadium season in New York with a great deal of sympathy, mixed with impatience. The sympathy is for the hurry-scurry-worry caused the management and the artists by the unusually rainy calendar of July. The impatience is the want of a better system to combat the weather in any given season. I don't have to go into detail about the matter—everyone knows what the weather man can do to a summer schedule. But I do have a suggestion to make, for what it's worth.

Stadium Concerts plan a concert for every night, usually with four, sometimes five, big attractions, and other nights orchestral programs. When it rains, the big nights are postponed, most of them given eventually, but with rain-check audiences and the general mess incident on such shifting of schedules—and the orchestral programs are dropped. Even with perfect weather, these purely orchestral lists are not heavily attended. Summer audiences seem to like the "special" things—the evidence is in the box office.

Each year the Stadium suffers a deficit—this year's will be a heavy burden. I have had someone who loves statistics count up the record for me, and it turns out that of 42 scheduled nights, 13 were rained out. Almost one-third. And threatening skies overhead as I write this.

The argument for a solid schedule seems to have been that the orchestra has to be engaged by the week, and as much use should be made of it as possible. What's the percentage, however, when a third of the concerts can't be given, and everybody concerned is dashing for a Bromo-Seltzer every hour on the hour?

My proposition is this: schedule concerts four, only four, nights a week. It's not so revolutionary. Philadelphia's Robin Hood Dell,

where the weather man glowers as persistently as he does in New York, operates on a similar plan. Even with 12 rainy nights from June 18 to July 26, the Dell has managed, or so it seems from our correspondent's report, to give most of its "big" nights.

The advantages would seem to be these: open nights to use for postponements; more use of the orchestra's "services" (granted in set number per week by union contract) for rehearsals, and consequently better performances. Certainly the quality of the Stadium concerts has been much in question for years, chiefly because of this business of skimpy rehearsals, especially when there are so many different conductors.

With only four concerts a week, each program could be made a specialty, with the same number of big-name soloists and "attractions" that are now engaged. The large attendance usually to be found at these should make up for the lack of revenue on open nights—what price the orchestral concerts anyway? Although the conductors value these "pure" programs to display their own talents in music of a more serious character than sometimes appears on the special nights, I have heard that some of them find the blue-print more alluring than the reality. The Stadium will hold up to 20,000. It is attractive and stimulating when it is full. But nothing is more depressing to everybody concerned than that great expanse of empty seats on a night when only a few thousand straggle up to the campus of the College of the City of New York.

Anyway, I've got that off my chest. It's been bothering me for years. If Minnie Guggenheimer happens to read it and thinks anything of it, I'll be glad to deputize someone to talk it over with her. If she doesn't approve, then all I can say is, I've had my say.

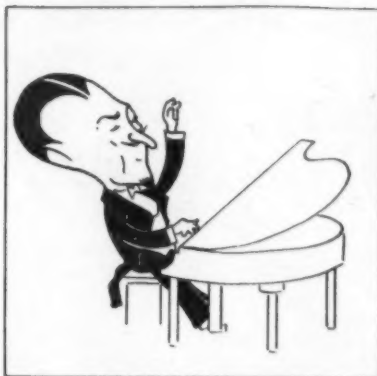
\* \* \*

What do you think about that experience of Eugene List's? Real front page stuff, wasn't it, for you as well as the New York daily papers? Imagine the excitement of the young pianist who, himself a GI, was called on to play for the three most important men in current history—and who won their applause and some spontaneous toasts from Generalissimo Stalin, and requests for encores from Winston Churchill. Not to mention the illustrious double billing the pianist had—with President Truman as colleague. That will be something to talk about over the coffee cups for months. I don't know who's happier about it—the pianist himself, all the people who are concerned with his fine career, or his wife, the young violinist, Carroll Glenn. Anyway, I want to add my congratulations.

\* \* \*

And some felicitations are in order, too, for another young pianist, who filled a difficult spot well. I've just heard from Shura Cherkassky about what he considers one of the most exhilarating experiences of his colorful life. Late one evening, he was quietly at home in Hollywood when his phone rang sharply and persistently. The voice at the other end hurriedly explained that José Iturbi, who was to have

MEPHISTO, Jr. . . . By C. P. Meier



appeared for service men at the Presidio in Monterey, couldn't play—and would Shura oblige? Of course he would.

Details had been carefully thought out—at least, those of transportation. By the time he had changed from lounging clothes to more appropriate apparel, a car was at the door, he was rushed to the airfield and flown by Army plane to Monterey—and later brought back the same way. He had only a half hour to get there, but he managed to line up his program in his mind and the report is that it was a big night for the boys as well as for the performer. A good trouper, eh?

\* \* \*

A spy on my payroll, who gets around in musical and broadcasting circles, reports on a certain top flight symphonic musician who recently achieved a rather spectacular bit of *legerdemain*, or perhaps *leger de foot*. He completed one broadcast, clad in an ensemble of black trousers and white jacket and 15 minutes later, by my spy's stop watch, was on another stage, eight and a half blocks away, this time very snappily dressed—in conformity with this orchestra's prevailing uniform—in white trousers and black coat. The only answer we arrive at is that he must have changed in the taxi.

P. S. He later appeared in his original outfit to play a concert the same evening.

\* \* \*

Apparently there are still some who do not yet know that Kirsten Flagstad ever left us. In spite of all the recent newspaper talk somebody called up the box office of the Cincinnati Summer Opera not long ago and, after learning the cast in "Martha," exclaimed: "Does that mean Flagstad is not singing here this Summer?"

\* \* \*

When I wrote you several months ago about a listener at a violin recital who kept wondering why the violinist played his part of

a sonata with his notes before him whereas he had played all the other pieces on his program without any music in sight, I thought that everyone understood the amenities involved in the procedure. Apparently I assumed more than I had a right to do. Only recently I received a letter from a service man who signs himself "a serious music lover" and who seems as mystified as my neighbor in Carnegie Hall. Just *why* does an artist use a score when he takes part in a sonata for violin and piano, he asks me.

Well, he uses it not because he failed to memorize his part in the sonata the way he did everything else on his program, but as a gesture, an artistic amenity. This is to say, in order to show that a sonata for violin and piano (or viola and piano, or cello and piano) is not a composition in which the violinist has a solo part and the pianist a mere accompaniment but a work in which both performers fill equally important roles. That is also the reason why every well bred violinist will always summon his pianist to rise and share in the applause. No doubt he does not need the music before him and he may even play through the work without more than a momentary glance at the printed page. But if he should choose to perform his part in a sonata without his notes, it follows that the pianist should do exactly the same thing. Sometimes, as a matter of fact, this happens. But in the event that the pianist does not know his part of the sonata by heart, courtesy requires the violinist to have recourse to the printed page. When two artists play the "Kreutzer" Sonata, for instance, they are presenting a sonata for violin and piano—not a sonata for violin with piano accompaniment.

There you are! Hope this clears it all up, says your

*Mephisto*



## Lehmann Calls It "More than Singing"

(Continued from page 7)

which is all embracing. Be careful that you do not cultivate the possibilities of expression with the body from the outside, so to speak—I mean by artificial movements—you should learn to feel what you are singing with every nerve. Not until you understand clearly what I mean, should you really begin to work out a song in this way. A young singer, who had the fault of most singers—of staring fixedly at one point, while inwardly concentrating on vocal technique and perhaps upon her struggle for expression, was a striking proof to me, of how little my approach seems to be understood. I had said: "Don't always look so fixedly at one point." She asked very astonished, "Shall I always look around when I sing?" That means—"I will do what my teacher tells me but I don't understand why." . . . No, you must feel from head to toe, what you sing with your whole being, then your eyes cannot be cold and lifeless—they will also have to sing, as an essential part of one complete harmony. . . . If I say occasionally in this book, for example: "Lift your head slowly," I say it not for the outward effect, I say it because with the mounting flow of the music, with the development of the poetic thought, you simply can't remain standing with bowed head or you will break the spell of harmony which must always be one's goal.

NOT every young singer has the gift of imagination. All that is possible should be done to develop this capacity. Periods should be arranged in the daily plan of study which should be devoted entirely to developing imagination and expressing what is imagined. The students should be given assignments which they should work out for themselves. For example: they should take a book and try to act as they would feel if they were happy and were about to read a gay romance, as if they were absent minded, or sad, or as if it is a forbidden book. . . . They should imagine writing or receiving a letter containing good or bad news, a threatening letter, a funny letter. If they can learn to observe themselves in this training, learning to feel how an emotion can be expressed without either word or song, it may perhaps be easier to transfer this new ability to their singing and they will discover that the possibilities of expression are by no means exhausted by the range between *forte* and *piano*. . . . Dynamic shadowings are like sketches but the enchanting in between colors alone can give the tone picture a personal quality. . . . There is a clear, silvery *pianissimo* which sounds light and ethereal, and there is the veiled *pianissimo* which trembles with passion and restrained desire. There is a bright *forte*—strong and forceful like a fanfare—and the darkly colored *forte*, which breaks out sombrely, in grief and pain. The "veiled" *piano* which I have mentioned, is a vibration of tone which holds no place in the realm of technique and yet, in my opinion, it cannot be neglected in inspired singing—in fact it is of the utmost importance. How much restrained passion can be conveyed by a veiled tone and how much floating purity in a clear flute-like *pianissimo*!

One seldom hears a voice which is capable of altering its timbre. For me it goes absolutely against the grain to sing always with the same tone color. Dynamic gradations seem dead without the animating interplay of dark and light, clear and restrained.

IT almost seems superfluous to say: never forget that a phrase must always have a main word and with it a musical highpoint. Yet it is incredible how often this elementary and self-evident fact is neglected. . . . Again and again I am astonished anew by a lack of musical feeling for the essential nature of the phrase. Every phrase must be sung with a sweeping line, not just as a series of words which have equal weight and no grace. It is the floating sweep, not just a long breath, which makes the beautifully rounded phrase. . . . The best help in learning to feel how a phrase should sound is to recite the poem. In speaking, you would never give equal emphasis to every syllable as you so often do in singing—through eagerness to hold the tempo or to give each note its exact value—or above all to show that your singing is supported by excellent breath control. . . . In my opinion, more important than all these factors, valuable as they are, is giving life to the phrase through emphasizing what is important and making subsidiary the

## How Lotte Lehmann Interprets a Famous Song, "Gretchen am Spinnrad" by Schubert

BEGIN this song looking downward, and without much expression. Here you have to build up very carefully. Imagine that you are sitting beside a spinning wheel which turns ceaselessly under your nervous feet. Again and again you have said to yourself—"Meine Ruh' ist hin, mein Herz ist schwer." Have you ever in your own life had the experience, when some thing tremendously important has gripped your thoughts, of finding yourself unconsciously repeating one sentence again and again, senselessly, torturingly, inescapably? It is in this way that Gretchen repeats over and over to herself—"Meine Ruh' ist hin, mein Herz ist schwer."

Raise your head and look up as you sing: "Wo ich ihn nicht hab'." Your body should sway backward slightly so that there is a possibility of coming forward at—"mein armer Kopf." Imagine that your hands grip your forehead with the palms pressed against your temples. If you can make this gesture real in your thoughts you will have the right expression.

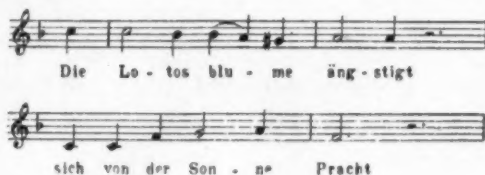
Coming back to—"Meine Ruh' ist hin" your eyes are again cast downward. You are bent over the spinning wheel trying hard to concentrate, but it is in vain. Again his image floods your inner vision. You gaze sadly into the empty space before you—"Nach ihm nur schau' ich zum Fenster hinaus." Here you begin a slow *crescendo*. You completely forget yourself and in an enchantment from which you cannot escape, you surrender to your passionate love.

After "sein Kuss" you fall back exhausted. (I mean, of course, only in your imagination.) The next repetition of "Meine Ruh' ist hin" is no longer a subconscious thought. It is torturing reality. It should be sung with desperation.

When you start to sing "Mein Busen drängt sich nach ihm hin" begin *piano*, with a shy gesture, as if withdrawing into yourself, for you are ashamed of this burning desire which is consuming you—you—the pure, virginal maiden. You can scarcely understand how it is possible for you to be possessed by such a passion. You have enjoyed the kisses of your beloved but they are not enough! You were shy and restrained with him, even when he embraced you, but now you want to forget and overcome this shyness and kiss him once with all the passion which is searing your heart. Sing *piano* when you repeat—"O könnt' ich ihn küssen." This is a very effective nuance but it also gives an opportunity for resting your voice for a moment and your voice is under great strain in this song. You will not spoil the effect by this, on the contrary the necessity for being vocally restrained, becomes a virtue through actually increasing your expressiveness. Go over in a *crescendo* from "an seinen Küssen" and sing the repeated climax—"vergehen sollt'" with a glowing *forte*. Imagine that your head falls forward, your body exhausted and trembling is bent over the spinning wheel which continues with its monotonous melody as your feet go on turning it mechanically.

Sing the last "Mein Ruh' ist hin" as if through tears and retain to the end, your expression of exhaustion.

words which have only connective value. It sometimes happens that the musical phrase is not in complete harmony with the text. That a pause, for example, interrupts a sentence which should continue without interruption. As an example of this let us take the phrase from "Die Lotosblume" by Schumann:



Here you must make a compromise between the words and the music by apparently connecting the word "ängstigt" to "sich vor der Sonne Pracht". Spin out the "gt" through the pause so as to connect the two words which belong together in thought. You should already be thinking "sich" while still singing "ängstigt" and through the force of suggestion you will retain the connection of the words without interfering with the intention of the composer.

On the other hand sometimes a musical phrase will continue and tie together sentences, which should really be separated. For example: In "Von ewiger Liebe" by Brahms the poem reads:

Nirgend noch Licht und nirgend noch Rauch,  
Ja, und die Lerche, sie schweigt nun auch.  
But Brahms wrote:



Here with great subtlety you must make a pause after "Rauch" and tie the "ja" to the next phrase without simply carrying it over. But the "ja" cannot be lifted out as something important. . . . So sing it like a light sigh—your breath exhaled audibly (very subtly) separates the word from the first phrase and connects it with the next one, thus achieving the solution.

Singing should never be just a straight going ahead, it should have a sweeping flow, it should glide in soft rhythmical waves which follow one another harmoniously. (I want to draw your attention to the fact that I am referring here to the musical line of a phrase and not to sliding from syllable to syllable which generally has a sentimentalizing effect and should only be made use of most sparingly.) Each new sentence should have a new beginning, the new thought should live, should

breathe, emerging from the previous sentence. Create each new thought as if it had just come to life in you—yourself. Let it arise from your own inner feeling. Do not sing just a melody, sing a poem. Music lifting the poem from the coldness of the spoken word has transfigured it with new beauty. But you, the singer, must make your listeners realize that the poem, far from losing its beauty through becoming music, has been ennobled, born anew in greater splendor and loveliness. Never forget: recite the poem when you sing—sing the music as you recite the words of the poem in the Lied. . . . Only from the equal value of both creations can perfection arise.

I should like to touch here upon a question which often arises, as to whether a woman should sing Lieder, which according to the poem are written for a man. I say with emphasis: Yes!

WHY should a singer be denied a vast number of wonderful songs if she has the power to create an illusion which will make her audience believe in it? It would be a very sad indication of incapacity if one could not awaken in the listener sufficient imagination to carry him with one into the realms of creative phantasy. If you sing of love and happiness, you must be a young person convincingly—and perhaps in reality you are neither young nor beautiful. . . . The stage decrees limitations which simply don't exist on the concert platform: on the stage you see the person who is represented, your representation must in some measure correspond outwardly to the character which you portray. The imagination of the audience has its limits: it sees the figure before it clad in the frame of the role, surrounded by the characters of the story which is being unfolded. In a certain sense it is very much more difficult to retain the illusion of the portrayal when the limits are set by reality. On the other hand on the concert stage it is the unlimited power of your art which must change you into just that figure which you seek to bring to life. You are without any material aids, without any gestures, without the ramp which separates so wonderfully the world of the stage from the world of reality. You stand close to the audience—almost one with it, you take it, so to speak, by the hand and say: "Let us live this song together! Forget with me that I cannot have a thousand real forms, for I will make you believe in all these forms as I change my personality in every song. Let us together put aside reality, and let us, singing and hearing, soar away into the limitless realms of phantasy. . . ." As Mignon says in Goethe's Wilhelm Meister—"und jene himmlischen Gestalten, sie fragen nicht nach Mann und Weib. . ." (And there each celestial presence shall question naught of man and maid. . .)—so the singer soars above all limitations, is young, is beautiful, is man or

(Continued on page 29)



## Cincinnati Opera Performances Attain High Artistic Standard

**Top Flight Metropolitan Stars Give Pleasure in 36 Representations — Cleva Is Conductor for 12th Year—Hild Is Director**

By HOWARD W. HESS

CINCINNATI

**T**HIRTY-SIX performances of grand opera under the direction of Oscar Hild with the leading roles assigned to topnotch Metropolitan stars, a chorus selected from the Met, an orchestra selected from the Cincinnati Symphony forces that has had 12 years of training under the exacting musicianship of Fausto Cleva, and a local ballet trained by Lillian Moore were a distinctive artistic achievement. This, the 24th consecutive season of grand opera in Cincinnati, has run with a minimum of weak performances and a maximum of presentations that had the stamp of highest artistic approval.

The Pavillion, located in the beautiful gardens of the Cincinnati Zoological Society, in which the operas are given, has a seating capacity of 3,500. It is outmoded. It has a small stage and the scenery has seen its best days, but the quality of the performances stacks up with the best anywhere. Prime favorites of the season have been: Albanese and Kullman in "Traviata" and "La Bohème"; Stella Roman as Aida and Tosca; Kerstin Thorborg as Delilah, Azucena, and Amneris; Lily Djanel as Carmen and Mignon; Martinelli as Othello, as Samson and as Canio; Tibbett as Scarpia, Iago and Rigoletto; Astrid Varnay as Elisabeth; Martial Singher as Wolfram; and Armand Tokatyan as Faust, Romeo and Lionel. Virgil Lazzari and Louis D'Angelo, who appeared almost every night as some well known character, have so captured the hearts of Cincinnatians that their names on any program have become box office assets.

Jeanette MacDonald, who sang two performances of Juliette and one of Marguerite, drew the largest crowds and brought to opera scores of her admirers. Many of them kept their quiet movie technique and applauded with apologies, but they came out in droves to see Miss MacDonald in person and were well rewarded, although her voice still needs amplification to give it the color her friends expect.

Baccaloni as Don Pasquale and as Doctor Bartolo was presented with some of the members of his traveling company. Franco Perulli was an outstanding tenor. He sang one performance with a jaw painfully swollen from an abscessed tooth, but his subsequent appearances found him restored to his accustomed place.

Among the unexpected sensations of the season were the appearances of George Czaplicki who came un-



Irene Jessner, Arriving in Cincinnati by Plane to Take Over the Role of Desdemona



Jeanette MacDonald

Salvatore Baccaloni Tells a Whopper to (Left to Right) Arthur Carron, Francesco Valentino and Angelo Pilotto



heralded to Cincinnati, but stopped the show whenever he appeared either as Scarpia, Escamillo or Tonio. Mr. Czaplicki took over some of the roles assigned to Angelo Pilotto who was temporarily out because of a cold. Mr. Czaplicki has a fine voice, a commanding stage presence and unquestioned musical understanding. Gertrude Ribla thrilled everyone by her singing in "Cavalleria". Doris Marinelli, who has sung several of the coloratura roles, laid too much stress on brilliance of tone but proved that she had the voice and attractive acting abilities. Irene Jessner was called in on short notice to take the place of indisposed Vivian Della Chiesa as Desdemona. Miss Jessner won her audience by the finish of her singing and the rightness of her musicianship. Frederick Jagel was excellent in voice and interpretation as Radames, and Manrico. Jacques Gerard was in fine voice all season. Coe Glade came through with an impersonation of Carmen in which the Gypsy really came to life. Nicola Moscona scored every time he ap-

peared. John Brooks McCormack who made his operatic debut as the Duke in "Rigoletto" showed great promise and will undoubtedly gain the stage assurance he needs at present. Francesco Valentino matched cards with all other baritones. Alexander Sved sang better than ever; so did John Brownlee. Engelman and Ippolito in short roles kept up with their principals.

Fausto Cleva, who marks this season as his twelfth at the head of conductors, held every performance he conducted in perfect line. Paul Breisach came next to Mr. Cleva in artistic conducting. Nicholas Rescigno won great respect for his musical leadership. George Schick showed secure musicianship but an inclination to like music more as a branch of higher mathematics than as a language of the emotions. John Bauer handled the public relations department with success. Antonio Stivanello, as stage director, has been complimented for his clever use of old sets, but criticized that he would put up with them.



A Portion of the Crowd Waiting for Admission to the Zoo Operas

## Concertgebouw Plans Season Next Fall

**Mengelberg Barred from Podium as Nazi Sympathizer — Van Beinum Cleared**

The Concertgebouw Orchestra of Amsterdam has received official permission to resume its activities following a purge of its personnel of collaborationist elements by the Netherlands "Honor Council for Music." The first concert of the orchestra has been scheduled for September, under the baton of Albert van Raalte, a well-known Dutch conductor, who was not permitted to appear during the occupation because of his Jewish ancestry. The "Honor Council" absolved also Eduard van Beinum and Jan Koestier of suspicion of collaboration with the Nazi Culture Chamber and permitted them to resume work as conductors.

Willem Mengelberg, once internationally famed conductor of the Amsterdam Concertgebouw Orchestra, has been barred forever from wielding the baton in the Netherlands by a ruling of the Dutch Honor Council for Music, according to the Netherlands Information Bureau in New York. His brother, Rudolf, managing director of the Amsterdam Concertgebouw, has been suspended by that orchestra's directorate for a period of 12 months.

## Concert Celebrates July 4th in Moscow

On the eve of the 4th of July, American Independence Day was celebrated in Moscow by a concert of all American music performed by a Soviet orchestra, singers and instrumentalists.

The concert was held in the great Tchaikovsky Hall and was attended by such leading cultural figures as the composer Kabalevsky, the painter Konchalovsky, film directors Eisenstein and Alexandrov. Officials of the Soviet Foreign Relations Department and diplomatic representatives of the United Nations, including Ambassador Harriman and his daughter, were present.

Four pieces by American composers received their Russian premiere performances at the concert; "Ode to American-Soviet Friendship" by Roy Harris; "March Memorial, Those Who Died in the Struggle Against Fascism," by Wallingford Riegger; "Essay for Orchestra" by Samuel Barber, and "Ozark Set" by Elie Siegmeister. Five songs from George Gershwin's "Porgy and Bess" and "Rhapsody in Blue" completed the program.



Lawrence Tibbett



Frederick Jagel



George Czaplicki



Lily Djanel



John Brownlee



John Brooks McCormack



## Toronto Prom Series Has Noted Guests

**Large Audiences Hail  
Distinguished Singers  
and Instrumentalists**

TORONTO—On May 10 the Toronto Philharmonic began its 12th consecutive season of Promenade Symphony Concerts in Varsity Arena with a promising list of guest conductors and assisting artists. The flourishing condition and popularity of these Prom concerts, under the management of Ernest Johnson, is shown by the fact that at the mid-season concert of July 19 the attendance reached an aggregate of well over 60,000.

Victor Kolar conducted the three opening concerts, with Anna Kaskas, Metropolitan contralto; Ossy Renardy, violinist, and Rose Bampton, Metropolitan dramatic soprano, as guest artists. Franz Allers, Czech conductor, succeeded on the podium for events of May 31 and June 7, when the extra attractions were the ballet artists, Marina Svetlova and Alexis Dolinoff, and Conrad Thibault, baritone, on June 7. Franco Auteri was conductor on June 14 and 21, Percy Grainger, pianist, and Jean Dickinson, lyric soprano, being guest artists. Etore Mazzoleni, who is during the winter assistant conductor of the Toronto Symphony, was well received at the concerts of June 28 and July 5. On June 28 the Prom audience had a special treat in hearing Marilyn Newell, soprano, and also the Leslie Bell Singers, a young women's choral group of 55 fresh voices, singing unaccompanied with beautiful tone and flawless enunciation. On July 5, the Prom introduced the gifted new baritone of the Metropolitan, Robert Merrill. The concert of July 12 was a gala affair, when Antal Dorati conducted in masterly fashion for the Volkoff Canadian Ballet. John Hamill, Canadian tenor, was also a soloist. Dr. Charles O'Neill returned to Canada to conduct the Prom Orchestra on July 19, the baritone, Igor Gorin, being the added attraction which filled the 7,000 capacity arena to overflowing.

The last half of the Summer season of 24 concerts has a schedule of prominent guest artists and of guest conductors who take the baton with the Toronto Philharmonic. The coming artists include: Nan Merriman, Selma Kaye, Lee Fairfax, Dougherty and Ruzicka, Sigurd Rascher, a Russian Ballet Group, Grace Castagnetta,



Marilyn Newell

Rose Bampton

Portia White, Lansing Hatfield, Emanuel List and Carroll Glenn. The guest conductors will include: Fritz Mahler, Frieder Weissmann, Guy Fraser Harrison, Ignace Strassfogel, Sir Ernest MacMillan and Stanley Chapple.

ROBERT H. ROBERTS

## Klemperer Hailed At Hollywood Bowl

**Munsel, Kiepura and  
Grainger Score—Attend-  
ance Larger Than Ever**

LOS ANGELES.—After the spectacular opening of the Hollywood Bowl concerts under Leopold Stokowski July 10, the soloist of the July 12 program, Helen Traubel declined to risk a hoarseness acquired in Mexico City on the microphones decreed by Mr. Stokowski. Otto Klemperer was required to use them however and upon his insistence they were cut to a minimum.

His program, especially well received, had been built around the Wagnerian soprano except for the "Italian" Symphony by Mendelssohn. He played the Bach "Bist du Bei Mir" in his own arrangement and Handel's "Water Music" to the complete satisfaction of everyone.

A young protege of Pietro Cimini's, Florence Alba, substituted for Mme. Traubel at the last moment. She is a lyric soprano with operatic ambition and radio experience, having sung repeatedly on Bing Crosby's hour. She made a favorable Bowl debut in arias from "Semiramide" and "Aida" and established herself immediately as a singer of promise. Her voice is well controlled, fresh, and expressive, her intonation perfect.

Patrice Munsel was soloist on July

19, with Constantin Bakaleinikoff as guest conductor. Miss Munsel's Mozart was excellent and her Meyerbeer and Rimsky-Korsakoff numbers fair. She completely captivated her audience. Mr. Bakaleinikoff on July 21 had Jan Kiepura and Marta Eggerth-Kiepura as his soloists. It was a light evening of Viennese music and the singers were heard in excerpts from "The Merry Widow", "Martha" and Lehar's "Eva".

The first two weeks of the Bowl has had the largest box office in its history. More than 80,000 have attended eight concerts. Stokowski drew another huge audience for his second symphony night, July 17, when he played a French list.

The Gershwin memorial July 14 with Victor Young wielding the baton attracted an audience including 2,000 standees. Carmen Caballero was chief soloist, and Florence George and Eugene Baird shared honors, in music from "Porgy and Bess".

The "surprise" program arranged by Mr. Stokowski for July 15 and partly broadcast brought Percy Grainger back to the Bowl for the inevitable Grieg Concerto. George Antheil's "Heroes of Today" had a first hearing. It is a well written piece of short duration. Mr. Stokowski led the crowd in community singing and closed with Tchaikovsky. ISABEL MORSE JONES

## Rich Summer Music In San Francisco

**Opera, Ballet, Concerts  
Supply Contrasts in  
Musical Fare**

SAN FRANCISCO—Symphony and chamber music in the downtown district and free opera, ballet and orchestral programs in the Sigmund Stern Grove are supplying three musical programs a week during July and part of August. The Summer symphonies in the Civic Auditorium dubbed Promenade Concerts have played a dual role up to this week by serving as the Standard Symphony for the first hour and thus competing with itself via the airwaves. Although audiences have never been less than 5,000, the Auditorium can seat close to 9,000. The series opened with Victor Young conducting and John Charles Thomas singing ballads; continued with Efrem Kurtz and Rudolph Friml; Leonard Bernstein and Joseph Szigeti; Gaetano Merola and Ezio Pinza, and Constantin Bakaleinikoff and Alec Templeton, who had no radio competition of their own making and so drew the largest audience to date, approximately 8,000.

High points of Mr. Kurtz's program were the Villa-Lobos Fugue from "Bachianas Brasileiras", Barber's Serenade for Strings, and Prokofiev's March, Op. 99, not previously played

here. Mr. Friml played his new "Oriental Fantasy" for piano and orchestra and the older and better known "Amour Coquette" arranged by Jay Blackton.

Leonard Bernstein scored something of a sensation by conducting expertly a program ranging from his own "Fancy Free" music to Shostakovich's Fifth Symphony. He is the only participant to win cheers from the audience so far this Summer. Mr. Szigeti played the Mendelssohn Violin Concerto with his usual excellence.

Mr. Merola did a splendid job of conducting in a program ranging from Mozart to Respighi and also including Wagner, Rossini and Verdi. Mr. Pinza sang magnificently arias by Mozart and Verdi—the former's "Mentre ti lascio, o figlia", and the Catalogue song from "Don Giovanni", and the latter's "O tu Palermo" from "I Vespri Siciliani" and "Dormiro sol" from "Don Carlos". Both he and Mr. Merola had ovations from the largest audience at any of the broadcast concerts.

Mr. Bakaleinikoff was at his best in Russian music by Glinka, Liadoff and Mussorgsky, and Mr. Templeton was at his best in his encores. His serious efforts were in Liszt's "Hungarian Fantasy" and Gershwin's "Rhapsody in Blue".

The high point of the Budapest String Quartet series was the premiere of Milhaud's new Quartet No. 12, one of the best and the most grateful of the many Milhaud works introduced here. Dedicated to the memory of Fauré, it is in three movements, all essentially lyric and surprisingly free from excessive dissonance. Composer and players were the recipients of an ovation from the overflowing audience in the St. Francis Hotel Colonial Room. Mozart and Smetana Quartets completed the program. Quincy Porter's Quartet No. 7 was the novelty of the first concert, sandwiched between Beethoven and Brahms. The Budapest Quartet continues unsurpassed in its field.

Nineteen thousand persons journeyed to Stern Grove to hear "Lucia" sung by members of the Pacific Opera Company directed by Arturo Casiglia on July 15. Evelyn Corvello won high praise in the title role, and Edward Wellman and Joseph Tissier gave good accounts of the leading male roles.

MARJORY M. FISHER

## Ward French Among Federation Contest Judges

In the account of the National Federation of Music Clubs Young Artists Contests in a recent issue, the name of Ward French was inadvertently omitted from the Federation's release listing judges. It is pointed out that Mr. French, vice-president of Columbia Concerts, and president of Community Concerts, has given loyal and faithful service to the Federation, and that the omission of his name should be rectified.—EDITOR.

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## Wallenstein New ABC Music Head

Conductor to Retain Los Angeles Post — Whiteman Directs Popular Music for Network

Appointment of Alfred Wallenstein, conductor of the Los Angeles Philharmonic, as music director of the American Broadcasting Company has been announced by Hubbell Robinson, Jr., ABC vice-president in charge of programs and production. Paul Whiteman will be associated with Mr. Wallenstein as director of popular music. The conductor's resignation as musical director of WOR was announced earlier this month.

Mr. Wallenstein, who will continue in his Los Angeles post, has a long and distinguished career in the field of music. He made his debut as a cellist at 13, was later engaged by Pavlova as cello soloist for her tour of South and Central America. He has played in the Los Angeles and San Francisco orchestras and was first cellist with the Chicago Symphony and the New York Philharmonic-Symphony. He has also made numerous appearances as conductor of various symphony orchestras. During his tenure at WOR he conducted Sinfonietta and other musical programs and for many years NBC's Voice of Firestone was under his baton.

At present Mr. Wallenstein is conducting several concerts in Mexico City, following which he will return to



Alfred Wallenstein

California to begin his third season in Los Angeles. On Sept. 30 and Oct. 7 he will appear as guest conductor of NBC's General Motors Symphony of the Air. His first program will include works by Prokofiev and Richard Strauss, with Jan Peerce soloist in works by Handel and Halevy. The second will highlight Tchaikovsky's Fourth Symphony.

Sept. 30 and will be under the supervision of William J. Reddick. The Ford Hour, heard over another network several years ago, will be remembered as one of the highlights of past radio seasons. To ABC a vote of thanks for bringing it back.

**ABC RENEWALS**—The outstanding Saturday afternoon broadcasts from the stage of the Metropolitan Opera House will continue next season over ABC. The first opera will be heard on Dec. 1 and the series will continue throughout the Met season. This will mark its sixth year under Texaco's sponsorship. . . . Another renewal on ABC is that of the Boston Symphony which will enter its third year of Allis-Chalmers sponsored Saturday night airings on Oct. 6. In its 8:30 to 9:30 spot, ABC will again present the Gilbert and Sullivan series from Aug. 18 through Sept. 29. Josef Stopak will be the conductor and George Rasely of the Metropolitan will be the featured singer, along with guest stars each week.

## Opera Shows Profit

(Continued from page 3)

land, will be used for new productions and revivals.

General Manager Edward Johnson noted that the sale of subscriptions was steadily increasing. For the season of 1942-43, it was 45 per cent of all seats sold; in 1943-1944, it was 48 per cent, and last season, 55 per cent. There was also a steady increase in sale of all seats. In 1941-1942, this was 74 per cent of capacity, and in 1944-45, 95 per cent.

An interesting chart is included showing in detail the cost of last season's revival of "Die Meistersinger". The amount spent was \$16,725.16.

This included orchestral rehearsals, individual rehearsals, chorus rehearsals and smaller items. The eight performances given of the work have not so far, the report states, repaid the investment.

A smaller chart gives the comparative amounts of sales and costs in the seasons of 1941-1942 with a top price of \$7.00, and in the season just ended with a top of \$5.50. It is interesting to note that although the cost of the orchestra has materially increased, other items either decreased or remained unchanged.

## Steinberg Appointed To Buffalo Post

BUFFALO—William Steinberg has accepted the directorship of the Philharmonic Society, to succeed Franco



William Steinberg

Autori, who at present is conductor of the Chautauqua Symphony. Mr. Steinberg, who directed opera in San Francisco and Mexico City for several seasons, has also appeared as conductor of outdoor concert in the Hollywood Bowl, at Robin Hood Dell and at Lewisohn Stadium. He has been guest conductor of the New York Philharmonic, Los Angeles Philharmonic, Minneapolis, Chicago, Philadelphia and other orchestras.

The newly appointed conductor was born in Cologne, Germany.

## ... Along Radio Row

**TOSCANINI WITH NBC SYMPHONY**—Arturo Toscanini will interrupt his Summer vacation to return to the General Motors Symphony of the Air for two special broadcasts on Sept. 2 and 9. Complete program details have not yet been announced, but it is known that the featured works will include Grofe's "Grand Canyon" Suite on the 2nd and Mendelssohn's "Reformation" Symphony on the 9th. Mr. Toscanini, who has spent a large part of the Summer making records with the NBC Symphony, will launch the regular Winter series on Oct. 28.

**DONALD DAME STARRED**—The Metropolitan Opera tenor, Donald Dame, has begun a new series over the American Broadcasting Company Sunday evenings at 6:30, EWT. His first program was heard on July 29. He is assisted by Louise Carlyle, contralto, and an orchestra conducted by Phil Davis. The shows feature American folk music as well as current popular show tunes.

**NATIONAL COMPOSERS CONGRESS ON ABC**—Two broadcasts from the festival of the National Composers Congress, originating at Colorado College, were to be heard over the American Broadcasting Company's facilities on Aug. 11 and 18. These replace the usual Saturday Symphony at 4 p. m. The first program was to present Johana Harris, pianist, and the Roth Quartet in an all-Beethoven concert and the second program was to feature prize-winning scores in the competition sponsored by the Congress of which Dr. Roy Harris is national director. The winning composers in ABC's competition in connection with

the Congress are Weldon Hart, winner of the first prize of \$500 for an orchestral work; Vincent Persichetti, \$200 for his string quartet; Anthony Donato and Carl Parrish, the former winning \$200 for his violin sonata and the latter winning \$100 for his choral work, "Magnificat".

**SPITALNY SHOW AT PARAMOUNT**—Phil Spitalny and his all-girl Hour of Charm orchestra, choir and soloists opened a six to eight week engagement at New York's Paramount Theatre on July 25. The ensemble returned from one of its frequent treks to major cities around the country just prior to the Paramount opening. For this appearance, incidentally, \$21,000 was spent on new costumes for the entire cast. To delve into further statistics, concertmistress Evelyn's gown ran into \$1250 and the other girls had five to six hundred dollars spent on their dresses. Five sets of costumes are used for the appearance. A tour which had been lined up for the Fall has been cancelled because of the vagaries of transportation. SRO houses are the rule wherever the Hour of Charm goes—in fact an auditorium in Washington of which the capacity had been thought to be 330 was found capable of holding 485 persons, including many standees with hundreds of persons waiting outside in the hope of getting an extra ticket or two. Mr. Spitalny at present is busily engaged in writing the history of the Hour of Charm which is to be published early next year. The featured stars on the Paramount stage, as well as in the hour's regularly heard NBC Sunday night program, are Evelyn, violinist; Jeannie, soprano; and Francine, contralto.

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**FORD SUNDAY EVENING HOUR ON ABC**—With a full symphony orchestra, guest conductors, instrumental and vocal soloists, the Ford Sunday Evening Hour will be heard over the American Broadcasting Company network for a full hour on Sunday nights. The series, originating in Detroit, will probably open on

# ROLAND HAYES

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—OLIN DOWNES, N. Y. Times, Oct. 16, 1944

"The reactions of the audience were completely understandable, for Mr. Hayes is one of the greatest vocal artists of our time, a recitalist of unique quality."  
—MAX DE SCHAUENSEE, Philadelphia Eve. Bulletin, May 23, 1944

"His clarity of diction and his conviction in the singing combine to produce an unforgettable impression."  
—RUDOLPH ELIE, Jr., Boston Herald

"He sang as one having authority—of hard, researching discipline on a great art of which he made his voice the revelation."  
—Toronto, Can., Daily Star, May 1, 1944

"He makes each composition a living, moving and memorable creation in tone, mood and idea."  
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## Buffalo Presents Triple Attractions

### Three Orchestras Provide Music for Summer Pops

BUFFALO.—Music lovers again are enjoying a busy Summer season of open air concerts. Sponsored by the William Hengerer Co. department stores, "Sunday-in-the-Park" concerts opened July 8 in Delaware Park, under the direction of Fred A. Ressel, with Gertrude Lutzi, soprano, as soloist, and will continue until Aug. 26. Other conductors engaged for the concerts include David Cheskin, John Ingram, Bob Armstrong and William Raseja.

The regular Pop Concerts of the Buffalo Philharmonic which are held every Friday evening in Kleinhans Music Hall are this year under the direction of Joseph Wagner, founder of the Boston Civic Orchestra. These concerts are drawing capacity houses and are followed by dancing, which is greatly enjoyed by the younger set.

The third group, the Buffalo Civic Orchestra, under the direction of Jan Wolanek, are presented every Wednesday evening during July and August

in Delaware Park, under the auspices of the Albright Art Gallery, and the Park Commission of the City of Buffalo.

BENNO ROSENHEIMER

### New Orleans Pops Have Record Crowds

NEW ORLEANS.—The Pop Concerts have set an attendance record this season. At the last concert of the first series of twelve, conducted by Ignace Strasfogel, Rose Dirman was the soloist. In voice, diction and style the soprano charmed her huge audience. Mr. Strasfogel was at his best in the final concert, revealing authoritative control of his musicians.

The second half of the season, which closed July 29, was under the capable direction of Frederick Kitzinger who won many admirers both by his musicianship and his easy, friendly manner on the podium. Dorothy Kirsten and William Horne; Svetlova and Dolinoff of the Metropolitan Opera Ballet; Jess Walters and Ivs Bert; Ewing Poteet and Esther Glazer, violinists, appeared under his direction.

In the enjoyment of the Pop Concerts, a deep sense of gratitude goes to Lucy Benjamin Lemann who persisted in her efforts to make this form of Summer diversion possible.

H. B. L.

## Trapp Family Estate Near Salzburg Was Himmler SS Headquarters

Word Received from Sons That \$150,000 Improvements Were Made by Nazi Leader

STOWE, VT.

WHEN the famous Trapp Family Singers came to this country eight years ago as voluntary exiles from their native Austria following the Nazi Anschluss, they renounced their ancestral estate and magnificent villa at Aigen (just outside the festival city of Salzburg) of their own free will, rather than compromise their ideology with that of the German invaders.

Now from Aigen to the Trapps' home here has come a dramatic story forwarded by the elder sons of the family—Sergeants Rupert and Werner von Trapp, who have been serving overseas with the United States Ninth Army Infantry.

Upon the cessation of European hostilities, the Sergeants, who had been situated in Italy very near the Austrian border, were given short furloughs and permitted to cross over into their homeland. Naturally, their first thought was to see what had become of the family villa.

They found the house and its vast wooded grounds quite unharmed, and, in fact rather startlingly changed for the better. Investigation revealed that, shortly after the flight of the Trapps, the villa had been taken over by no less a Nazi luminary than Heinrich Himmler, who had chosen it for the headquarters of the S.S. in Austria, and had completely renovated the property to the estimated tune of \$150,000. A super-modern heating system had been installed in the house, which was also air-conditioned throughout. Luxurious marble bathrooms had been built in, and cable and telephone lines to Berlin, Munich and Berchtesgaden set up. In addition, Himmler had erected his own electric plant and water pump and had built seven small but luxuriously appointed houses for the members of his personal



The Trapp Family Villa Near Salzburg Which Was Himmler's Headquarters

guard. An electrically heated greenhouse was also erected on the property. But perhaps the high spot of the renovation was the transformation of the Baron and Baroness von Trapp's own sleeping quarters into a palatial suite reserved for Adolf Hitler, who is reported to have been in residence at the Villa Trapp whenever he visited the Salzburg region.

The estate, which, with all the improvements made by Himmler, has virtually tripled in value, is now held in protective custody by the United States Government, and American Army officers are stationed there. However, the Trapps have been advised that the property is to revert to them as their rightful legal possession, and that negotiations are underway for the United States State Department to rent the house and land from the family for official use.

The Trapps, who are on the road to becoming United States citizens, have no intention of reoccupying the villa, and plan to make their permanent home, henceforth, on the 600 acre Vermont farm which they have purchased with the profits from their six cross-country American concert tours.

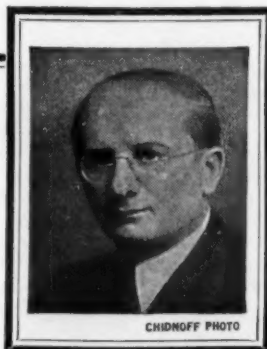
## Jacques Wolfe

whose songs have become universal favorites has composed a new and exquisite song in the Indian idiom—

### ONAWAY (Song of Hiawatha)

RANGE:  
d to F-sharp  
(optional a)

PRICE:  
.60

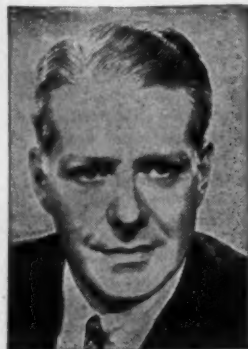


CHIDLOFF PHOTO

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ORCHESTRATION  
By ADOLF SCHMID

### Presented by These Outstanding Artists



Nelson Eddy



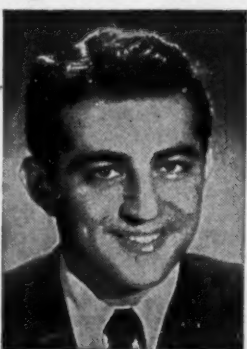
John Baker



Evelyn MacGregor



Jean Merrill



Robert Merrill



Reinhold Schmidt



## Dell Fulfills Concert Schedules Despite Erratic Weather Conditions

**Mitropoulos Plans Novel Programs — Soloists Are Acclaimed — Verdi "Requiem" Given with Success**

By WILLIAM E. SMITH

PHILADELPHIA

**E**RRATIC weather conditions upset Robin Hood Dell schedules more than ever during late June and throughout July, with an unusual amount of rain and a new record made in postponements—12 from the start of the season on June 20 (after two postponements) to July 26. This series of seven weeks, 28 concerts in all, is set to end Aug. 3. In all of the 1943 season there were only five postponements. Last year the figure was six.

A twice-postponed concert featuring the General Platoff Don Cossacks was given on June 30, led by Nicholas Kostrukoff, the group manifested exceptional choral virtuosity. The orchestra under the masterful hands of Dimitri Mitropoulos, artistic director and principal of the Dell programs, provided a stirring interpretation of Shostakovich's Fifth Symphony.

On July 1, Samuel Mayes, solo-cellist of the Dell and the Philadelphia Orchestras, was heard in a Boccherini Concerto and Bloch's "Schelomo" and won resounding applause. Mr. Mitropoulos and the orchestra offered Brahms's Fourth Symphony and "Tragic" Overture.

On July 2 Mr. Mitropoulos conducted Bach's Brandenburg Concerto



Dimitri Mitropoulos, with Elie Siegmeister, Whose "Ozark Set" Had a Local Premiere

nett's "symphonic picture" on Gershwin's "Porgy and Bess."

Jean Carlton, young American soprano, had a successful Dell debut on July 7. There was much to admire in her voice and attractive presence as disclosed in Micaela's aria from the third act of Bizet's "Carmen", Marietta's Song from Korngold's "Die Tote Stadt", the Gavotte from Massenet's "Manon", and several encores. Mr. Mitropoulos conducted a stunning performance on Schumann's Second Symphony, the local premiere of Milhaud's ballet music, "Boeuf sur le Toit" and the French composer's transcription of the Overture and Allegro from Couperin's "La Sultane".

### Templeton with Kostelanetz

More than 12,000 flocked to the Dell on July 9 to hail Alec Templeton who appeared with Andre Kostelanetz as the guest-conductor. Supported by the orchestra, the pianist performed Gershwin's "Rhapsody in Blue". Later he regaled his listeners with solo pieces, improvisations and sketches. Mr. Kostelanetz' popular orchestral menu listed Rimsky-Korsakoff's "Capriccio Espagnol", Ravel's "Bolero", the Meditation from Massenet's "Thais" and a suite made up of "favorite" Tchaikovsky melodies, among them the "Marche Slave," the Andante Cantabile and the "Sleeping Beauty" Waltz.

Mr. Mitropoulos' program on July 11, postponed from July 10, brought the initial production of his transcription for string orchestra of Grieg's Quartet in G minor. Artfully contrived, the arrangement afforded opportunities for the strings of the Dell Orchestra to achieve a brilliant display of ensemble. Other works were: Mendelssohn's "Ruy Blas" Overture; Richard Strauss's "Don Juan"; the Adagietto, for Strings and Harp, from Mahler's Fifth Symphony, and Wagner's "Tannhäuser" Overture.

Dedicated to the memory of Franklin D. Roosevelt and attended by an audience of about 10,000 Verdi's "Manzoni Requiem" was impressively Presented under Mr. Mitropoulos on July 12. Four Metropolitan Opera artists, Zinka Milanov, Kerstin Thorborg, Charles Kullman and Nicola Moscona, sang the solo parts and the choral passages engaged the Robin Hood Dell Chorus of nearly 300 voices, organized and rehearsed for the occasion by Walter Baker, young Philadelphia choral conductor. The excellence of the chorus testified effectively to Mr. Baker's training and it is more than likely that the group will be kept together for productions in future Dell seasons.



(Above) In Various Attitudes of Anticipation Are the Soloists in Verdi's "Requiem" (Left to Right) Zinka Milanov, Kerstin Thorborg, Charles Kullman and Nicola Moscona

Photo Associates



A Popular Night Brings Together (Left to Right) David Hocker, Manager of the Dell Series, Dinah Shore, Andre Kostelanetz and Frank Sinatra. "The Voice" Became a Guest Artist at Miss Shore's Request



Hilda Somer

Jean Carlton

No. 1, in F, the concertante consisting of David Madison, violin; James Chambers, horn; Ferdinand del Negro, bassoon; Louis de Fulvio and Arno Maritti, oboes, and Harold Rehrig, trumpet. Bronislaw Huberman played superbly in two violin concertos, Bach's in E and Brahms's. Two encores, with Boris Roubakine at the piano, were the Hungarian Dance No. 15, by Brahms and the "Romanza Andaluza" by Sarasate.

Mr. Mitropoulos's beautiful handling of dynamics endowed Beethoven's Fourth Symphony with captivating appeal on July 4. Other numbers included Franck's Symphony and Mendelssohn's "Fingal's Cave" Overture.

Dinah Shore as soloist and Andre Kostelanetz as conductor were the announced attractions on July 6 but they shared the stage and the news with Frank Sinatra, just back from an overseas USO tour, who visited the Dell to hear his friend Dinah and at her request, became a "guest" artist and did several songs on his own and a duet with her. The "bobby-soxers" in the audience of some 7,000 went through their usual routine of squeals. Mr. Kostelanetz's orchestral offerings included an agreeable set of dances from Khatchaturian's "Gayenne," for the first time here, music from Copland's "Rodeo" and Ben-

A Tchaikovsky program on July 13 contained the "Pathétique" Symphony and Piano Concerto in B-flat minor, in which the young artist, Hilde Somer, showed dexterity and spirit as soloist. Mr. Mitropoulos and the orchestra gave the "Pathétique" a most persuasive interpretation. "Ballet Russe Highlights" with Irina Baronova, Leonide Massine, Andre Eglevsky, Anna Istomina, Yurek Lazowski, and Kathryn Lee drew a crowd of 15,000 on July 16. Franz Allers conducted. Main interest centered on the premiere Massine's choreographic interpretation of the

first movement of Shostakovich's "Leningrad" Symphony. All-in-all the group made a big hit. Mr. Allers and the Dell musicians gratified in the accompaniments and several Russian works.

On July 20—the concert postponed from the previous evening—Jeannette MacDonald bowed to an audience estimated at 16,000. The event was a "homecoming" for the popular Philadelphia singer who sang arias from Gounod's "Faust" and "Romeo and Juliet", Delibes's "Les Filles de Cadix", and Victor Herbert songs. (Continued on page 26)



**Lily DJANEL**

**"the Met.'s Carmen"**

(30 of 38 Metropolitan Opera Carmens since debut in 1942)

at CINCINNATI SUMMER OPERA,  
June - Aug., 1945:

ELEANOR BELL in Cincinnati Post:

Djanel is, for my money, THE BEST CARMEN in the business. Her interpretation of the role cannot be compared with the nymphomaniac Carmen so often becomes in less expert hands. Miss Djanel is UNIQUE and very, very sound musically.

HOWARD W. HESS in Cincinnati Times-Star:

Djanel was in top form, with A VELVETY SMOOTH VOICE, an unsurpassable animation, a fiery nature. . . . Her Carmen was vivid, dynamic, vocally delightful and picturesque. She sang beautifully.

MARY LEIGHTON in Cincinnati Enquirer:

Djanel was excellent. . . . HER VOICE IS RADIANT, SENSUOUS, STIRRING. . . . A keen sensitivity for color variance, flavor and fitting punctuation lends strength to her impersonation and gives a graphic reflection of Carmen's fascinating temperament.

Pers. Repr.: M. DE PACE, RKO BLDG., RADIO CITY, NEW YORK 20



## Troubles of Travel and the Concert Artist

A NEW problem—or rather the intensification of one which has grown familiar in recent months—is confronting that portion of the musical profession which has to move in order to live. In the face of the biggest prospective season in musical history, with concert artists more widely booked than ever before, there is the danger that they will not be able to fill their engagements.

We refer to the new difficulties in transportation which are brought about by the vast troop movements necessary in shifting our men from the East to the West and the Pacific war theatre. There is no question in anyone's mind that our war effort comes first and that every citizen's duty is plain. Troops are entitled to all the Pullman equipment they need, and it is hoped that the new ODT orders, first limiting sleeping car accommodations to longer trips and then taking over entirely the transportation facilities of this type, will prove effective for their purpose.

However, it seems to us that there is a valid argument for high priorities in travel for our concert artists—perhaps more so than for salesmen (who nowadays have little to sell) and certainly ahead of pleasure travelers, if distinctions are to be established. By the same reasoning that musicians are vital in maintaining morale of soldiers in war theatres—and such a contention seems well founded and thoroughly recognized—their efforts are also extremely useful in upholding civilian morale. They have played their part in entertaining our soldiers in camps in this country as well. Hardly a well known musician but has given generously of his time to the Army requirements and to the many USO Camp Shows organized for this purpose within our own boundaries.

The custom has been for an artist to arrange for as many appearances as possible for our service men during the course of a concert tour. Open dates on such a tour are almost invariably filled by appearances at near-by camps or hospitals, and many's the time that an already crowded schedule has been filled to the brim by these extra concerts, performed cheerfully—even gratefully—by musicians who thus feel they can contribute their bit to the war effort.

BUT if the artist cannot get about the country with some freedom and ease, many of these side trips will have to be sacrificed, because it is impossible to transport concert facilities to these widely scattered camps unless the artist is already in the vicinity. This would mean a double loss—to the men who need the entertainment, and to the artist himself, whose very livelihood depends on his concert touring. When Pullman space is not available and a singer, for example, has to travel in day coaches on long hauls, often arriving just a few hours before his scheduled appearance, the wear and tear of the trip can well impair his efficiency as an artist—and therefore his ability to deliver what is his business to deliver—a good performance.

Because the concert business is only a small part of the amusement industry, very little help is needed to keep it going. That help should be rendered in the same spirit in which the artists have devoted themselves

indefatigably to War Bond drives, hospital appearances and camp shows.

This assistance can be given in two ways: priorities for securing Pullman and airplane space for individual artists, and gasoline rations for groups of singers, instrumentalists and dancers which can fulfill their contracts by bus travel.

As a matter of fact, increased gasoline rations granted to all artists to proceed to engagements by private car would take care of many of their obligations. Together with the return of groups to bus transportation, such action would serve to keep a large number of touring performers off the railroads altogether.

We have spoken many times of the almost therapeutic power of music to bring relaxation and comfort in the tensions of war-time. Our President, himself a musician, has indicated on innumerable occasions the essential part which music plays in his busy life. With such a kindred spirit in the highest place in the land, and with due consideration for the importance of the musical profession in our national life, it is not too much to hope that the desired relief, modest and just in its demands, may be granted.

## Dorothy Lawton Retires

THE Music Library on East 58th Street is going to be subtly different in the days to come. Dorothy Lawton, long its director and guiding spirit, is retiring after years of inspiring service and plans to make her home in England. While she has unquestionably earned a rest her going will be poignantly regretted by the multitudes of scholars, musicians and plain folk with musical interests whom in one way or another she has helped for a couple of decades. Her successor, however efficient, will have no easy time to replace her.

Without Miss Lawton the musical branch of the New York Public Library would not be the institution it is. If it has become the most important circulating library of music in this country the credit belongs almost exclusively to her initiative and enthusiasm. Born of a family of musicians, herself a gifted pianist and teacher, she found her most notable opportunity when she obtained a post in the music division of the New York Public Library. Her tireless labors through the years which followed the First World War, the artistic friendships she formed, the rich benefactions her intelligence, enterprise and personal charm attracted have made of the establishment on East 58th Street a library fitted to compete with the most celebrated and richly stocked ones of pre-War Europe.

Miss Lawton's resourcefulness and lofty ambition rather than the funds at her disposal (never especially large) have increased

## Personalities



Martial Singher, French Baritone of the Metropolitan Opera, Finds Hours of Relaxation with His Wife, Eta, and Their Children, Charles Michael and Jean Pierre, Doubly Enjoyable After a Busy Season

the Library's musical treasures in quite incredible fashion these past 25 years. Between 1920 and the depression its contents grew to such an extent that space for their accommodation had to be greatly enlarged. Then, when financial tribulations put a stop to certain vital contributions, Miss Lawton proceeded with her work along other, but no less fruitful, lines. She established that collection of phonograph records, which in later years was to grow to mammoth proportions and to prove an unmixed blessing alike to students and to music-loving service men of the present World War.

A tireless champion of modern music Miss Lawton has accumulated great quantities of new scores for the Library, besides acquiring considerable portions of the private musical collections of the late H. E. Krehbiel, James Huneker, William J. Henderson, Edward de Coppet, and countless other men of the highest culture. Some idea of the extent of her labors may be obtained from the fact that the original 1,000 items in the musical catalogue of 1920 have now swelled to 30,000. But even these figures give no precise idea of the widely ramified benefits the Library owes to the sensitive and lovable woman who now retires from its direction.

She will be sorely missed by the students and musicians great and small whom at all times she cheerfully and unselfishly assisted. And one trusts that her holiday will not be permanent.

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**F**ULFILLING a life long ambition, **Marjorie Lawrence** sang for the Queen of England in Buckingham Palace early in August. The event was a meeting of the royal sewing circle. Among the numbers with which Miss Lawrence regaled the royal ears was "Annie Laurie". Earlier, British troops in Lübeck played host to the Wagnerian soprano. "It is troublesome traveling because I cannot walk," declared Miss Lawrence. "But I am proud to make my contribution this way".

**Yehudi Menuhin** extended his European concert tour by another week in order to play for displaced people of the Continent who are temporarily living in former German concentration camps. The violinist gave two benefit concerts at the Paris Opéra which netted over 1,000,000 francs for crippled members of the French Army. In London he gave another series of benefit recitals in Royal Albert Hall. . . . **Werner Gebauer**, who recently completed a five month U.S.O. tour of military basis in Iceland, has been signed for a three year tour of South America, South Africa, Spain, Portugal and the Far East. Mr. Gebauer is a former concertmaster of the National Symphony.

A new family act was introduced to the public in Cleveland late in July when **Donald Dame** appeared as soloist with the Cleveland Orchestra with his sister, **Beverly Dame**, a soprano. The artists sang duets from "Carmen" and "Faust". The event marked Miss Dame's first professional appearance. . . . Wedding bells and rice were the order of the day for composer and novelist **John Erskine** and newspaperwoman Helen Worden in Albuquerque, N. M. early in July.

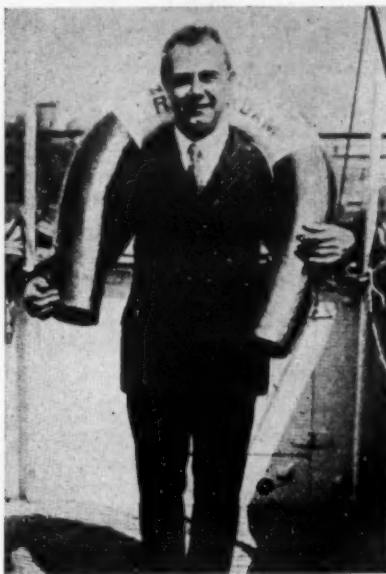
**Aaron Copland** has just completed the score for a two reel film entitled "The Cunningham Family", produced by the OWI. The picture is concerned with experiences of refugees temporarily settled in America and will be translated into 24 languages for foreign distribution. . . . The first performance of **Burrill Phillips's** new "Toccata" was played by Erno Balogh at the Eastman School in mid-July. . . . **Abram Chasins's** recent works, "Schwanda Fantasy" and "Narrative", are being played throughout Australia by **William Kapell**, who is currently touring the country.

Following a highly acclaimed series of twelve appearances as conductor of the New Orleans Summer Pops, **Ignace Strassegger**, assistant conductor of the New York Philharmonic-Symphony, directed at the Lewisohn Stadium in New York, at Grant Park Concerts in Chicago, and at Promenade Concerts in Toronto. . . . After two engagements with the Cleveland Orchestra, dates at Washington's Watergate, and at Chautauqua, **Donald Dickson** again steered for points West to appear in Milwaukee, Chicago and Bloomington, Illinois.

According to reports from the University of Minnesota, **Muriel Rahn's** recital drew a crowd which has been surpassed only by the attendance for Lily Pons's last appearance there. . . . **Pearl Primus** will embark on her first coast-to-coast tour this Fall. The talented Negro dancer will make two appearances in Boston and wind up with a performance in Mexico City. . . . Having completed teaching a course of classes in pantomime at the University of the Dance at Jacob's Pillow, **Iva Kittell** danced at Wheeling, West Virginia, at the Western Michigan College of Education and at Michigan State College.

In Buffalo **Richard Tetley-Kardos** was piano soloist with the Philharmonic in Kleinhans Hall on July 10. After a vacation in California the pianist returns to New York for several appearances. . . . **The Albeneri Trio**, composed of Alexander Schneider, Benar Heifetz and Erich Itor Kahn, began a transcontinental tour on July 10 in Washington where they played under the sponsorship of the Elizabeth Sprague Coolidge Foundation. Many colleges and universities are included in their bookings. Two weeks will be spent at Stanford playing for the Summer session there.

**Dorothy Sarnoff**, who is to sing several leading roles with the New York City Center Opera Company in the Fall, is currently appearing with **Walter Cassel** in a production of "The Desert Song" on the West Coast. . . . Autumn engagements for **Leona Flood**, violinist, will begin on Oct. 9 in Indiana, Pa. Other dates will take her to Minnesota, Missouri, Texas, Tennessee, Indiana, Michigan and Ohio. . . . **Louis Kaufman** was violin soloist on the first "Mail Call" overseas broadcast for servicemen which was completely filmed by the Navy. Other notables on



Right, Frieda Hempel  
Tries Out a Bicycle  
Exercise Machine

Left, Josef Hofmann  
Sailing on the Rotterdam  
for a Summer in  
Europe



### The Lion and the Lamb?

From Cincinnati comes the interesting news: "Duets are Features of Recitals in the Zoo".

— 1925 —

### Music and Morals

An orchestra has been formed among the inmates of St. Quentin prison in Los Angeles. The warden believes that the effect of music will aid in raising the standards of his charges.

— 1925 —

### They Still Do

Strange ballet forms rise on the Paris horizon but modernism is not the way to sensational success in France as it so often is in America.

the program were Bing Crosby, Johnny Mercer and Don Wilson.

**John Brownlee** was highly acclaimed as "The Nose" in a Dallas revival of Samuel Pokrass's operetta, "L'Amé de Cyrano", based on Rostand's "Cyrano de Bergerac". In September the baritone will appear in Seattle, Portland, Tacoma, and Vancouver in "The Vagabond King". From Sept. 17 to Oct. 8 he will appear with the "Footlight Favorites"; on Oct. 19 and Nov. 17 with the Chicago Opera in "Manon" and "Marriage of Figaro"; and then in concerts until Dec. 8 when he will return to the Metropolitan. . . . Under the direction of Leopold Stokowski **Jess Walters** will sing Amnasro in "Aida" at the Hollywood Bowl on Sept. 4 and 5. . . . Dorina in Pergolesi's "Jealous Husband" was successfully sung by **Amelia Hall Cardwell** in a performance presented by the Piedmont Festival in Winston-Salem, N. C. This is the third successive year that Miss Cardwell has sung in the festival.

HARRY MARLATT

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### Go It, Windsor!

The Prince of Wales displayed one of his many parlor accomplishments in Bechuanaland recently by playing his American ukelele for the dancers of the colony at Serowe.

— 1925 —

### Too Often!

"Hush, little baritone, Don't you cry. You'll be a tenor by and by!"

— 1925 —

### Equal in Beauty

Mischa Elman has bought a Stradivarius violin which was once the property of the celebrated beauty, Mme. Recamier. This is the violinist's third "Strad".

— 1925 —

### What Became of It?

Ground is Broken for Opera Colony. \$50,000 Nordica Memorial Building Started at Stony Point.

— 1925 —

### Fortunately, Not

Quarter-tone scale to dominate future and it will not be difficult for singers to learn the new divisions of the scale.

— 1925 —

## FROM OUR READERS

Dear MUSICAL AMERICA:

While living in London I have in recent years been an interested reader of your publication. In my present circumstances, unfortunately I find it impossible to obtain a copy. I wonder, therefore, if I might get in touch with any of your readers who would care to exchange American musical magazines for British ones, of which I am able to obtain a large supply.

Trusting that this is not asking too much, I remain,

Yours faithfully,  
P. F. Crouch, Cpl. R. E.  
1305973

Allied Commission for Austria, British Element, Transport Division, Central Mediterranean Forces.

Dear MUSICAL AMERICA:

An extreme detriment to my morale has been the failure to arrive of my copy of the 1945 Annual Special Issue of MUSICAL AMERICA. In the past I have waited patiently for this great treat realizing the difficulties of publication, the hazards of overseas mailing, etc.; however, due to your early announcement that extra copies would not be available, I begin to fear that my waiting this year has been a foolish mistake.

I implore you to find me another copy, and send it, if possible, by registered mail at my expense, so that we may be sure of its eventual arrival.

Sincerely,

Richard S. Myers

APO 782, c/o Postmaster  
New York City

(A copy was mailed immediately.—EDITOR.)



## Musical Life Quickens in Portugal As War Time Difficulties Recede

**Lisbon, Oporto and Coimbra Offer Array of Concert and Operatic Activities**

By KATHERINE H. DE CARNEYRO

### OPORTO

UNTIL the musical renaissance which began in 1928 with the regime of the noted statesman, Dr. Oliveira Salazar, Portugal was about twenty years behind in that art. Let us consider what is happening today: In every gathering of musicians it is taken for granted that this country is lamentably behind others. People contrast its musical poverty with the abundant activities and the broad opportunities in America. Yet I do not really believe the situation as bad as usually painted. Indeed, in some ways Portuguese musical activities exceed those in certain American cities, otherwise noted for their culture.

The three outstanding cultural centers in Portugal are Lisbon, with its population of 705,000 (not counting the temporary increases due to the war); Oporto, with 262,790, and the university city of Coimbra, with 87,458. Now if we consider the record of musical events in Lisbon from October, 1944, to June, 1945, we find that the Circulo de Cultura Musical, an association with branches in other cities, including Funchal in Madeira, gave a series of concerts with the following artists and groups:

### Visiting Artists Heard

Moisewitsch, Cyril Smith and Phyllis Sellick, English pianists, in two-piano concerts; the Belgian piano quartet of London; Victoria de Los Angeles, Spanish soprano; Paul Paray, French conductor, with the Lisbon National Symphony; Varella Cid, Portuguese pianist, as soloist; and the choral group "Capela Classica de Maiorca".

These concerts were given in the famous San Carlos Theater which seats 1,164. As the number of members far exceed the number of places, each artist is heard in four series in varied programs. In Oporto they were held in the Rivoli Theater, which holds 1,808, and in two series, the artists being the same, with the exception of the Paul Paray concert which was replaced by the Portuguese violinist Leonor Alves de Sousa.

In the concerts of the Sociedade de Concertos, another private organization these artists were heard: Leopold Querol, Spanish pianist; Paul Loyonnet, French pianist; Juan José Victoria, Spanish violinist; Adrian Aeschbacher, Swiss pianist; and the Madrid Symphony under the direction of Enrique Jorda.

Considering the fact that music has been greatly disorganized in the majority of countries in Europe since the beginning of the war, and the tremendous difficulties in getting artists, these societies are to be congratulated for the results obtained through their persistent efforts. An attempt was made to engage several American artists, but the plan had to be given up because of the expense.

Another music society, "Sonata," gave concerts of modern music many of the works heard being first auditions in Portugal. Its members are largely musicians, amateurs, professors and students in all branches of art and science; intellectuals who are keeping up with the realities of the present movement in music. On its programs we find the works of Prokofiev, Milhaud, Ravel, Hindemith, Chebalin, Roussel, Schönberg, Stravinsky, Malipiero, Szymanowski and the two Portuguese composers, Fernando Lopes Graça and Claudio Carneiro. Among some works in view for the next season are: Bela Bartok's sonata for two pianos and drums; Britten's "Illuminations"; Poulenc's "La figure humaine"; Shostakovich's Preludes and also Aaron Copland's Sonata for violin and piano.

Auditions to which the public is admitted are those given by the Orquestra Sinfonica Nacional de Lisboa, conducted by Dr. Pedro de Freitas Branco, with national and foreign artists as soloists. Compositions of foremost actual composers, including several American, figured on the programs. Weekly concerts are broadcast over the government radio station.

Other regular concerts were those given by the Sociedade Nacional de Música de Câmara, the Academia de Amadores de Música, the Sociedade Coral de Duarte Lôbo and Orquestra Filarmónica de Lisboa. Besides these there are recitals and free concerts of propaganda given by various countries in Europe.

Two foreign opera companies gave the usual repertoire of popular operas, and three Portuguese operas were presented. Neither was the ballet forgotten for the national ballet, "Verde Gaio", gave several performances, interpreting exclusively the music of Portuguese composers.

With the exception of the public concerts given by the national orchestra and three of the societies mentioned, about everything heard in Lisbon was given in Oporto, which has its own local choral groups.

As to the opportunities offered Portuguese artists musicians, besides the series of concerts given by the National Symphony with national artists as soloists, there are weekly radio concerts throughout the year, in which a large number of instrumentalists and singers collaborate.

## "War and Peace" Has World Premiere

**New Prokofiev Opera Presented in Concert Form at Moscow Conservatory — Samosud Conducts**

By wire to MUSICAL AMERICA

### MOSCOW

SERGE PROKOFIEFF's opera, "War and Peace", which is based on Tolstoi's great novel, received its premiere recently at the Moscow Conservatory of Music in a concert version. This work, in five acts and eleven scenes, glorifying the victory of the Russian people over Napoleon, was begun by the composer in 1941. Like

Mussorgsky and Borodin the composer reverted to the past in order to glorify the present. The victorious outcome of the European war is vividly symbolized in Prokofiev's new epic.

The opera had a triumphant reception and, in spite of the drawbacks of a concert interpretation, created a profound impression. Under the leadership of S. Samosud the ensemble of soloists, chorus and orchestra was in all respects admirable. Outstanding was the impersonation of General Kutuzov which A. Pirogov made exceedingly vivid in spite of the limitations of a concert presentation. "War and Peace" was unquestionably one of the outstanding artistic events of Moscow's post-war life to date. Moscovites are now looking



### TWO GUYS AND A GAL

Lauritz Melchior is busy this summer making the Spanish version of the MGM Picture, "Thrill of a Romance". (Above) Mr. Melchior with Van Johnson and Esther Williams in a scene from the film

with eagerness to a stage production of Prokofiev's grandiose lyrical and heroic opera.

The work is divided into two parts, each containing war and peacetime elements of historic fact and personal experience. Over the first six scenes hover the shadows of coming events. These scenes are devoted to a portrayal of the main characters, their joys, sorrows and trials. The second part brings abundant action—the battlefield at Borodino, the Shevardinsky redoubt, the burning of Moscow and much more. The work is inevitably episodic but the composer has selected salient characters and events from the great canvas of Tolstoi's masterpiece and has capably solved most of the difficult problems involved in planning such a libretto. A choral prologue echoes the passionate fervor and the sternness of the war years through which the Russians have lately passed.

### Many Original Moments

Prokofiev's music recalls at times some of the composer's earlier works, as well as the ballet "Romeo and Juliet". "War and Peace", however, is on the whole, far warmer and deeper. Some parts of the score have a candor and an intimacy of emotion reminiscent of Tchaikovsky. Other striking passages are an uncommonly original duet, a medley of waltzes and a love scene. The episode of Natascha's despair in the fifth scene has an emotional intensity recalling Tchaikovsky's "Pique Dame". The figure of Kutuzov soars above the whole structure with monumental greatness. His majestic aria is the climax of the seventh scene and his appearance in the finale forms the dramatic culmination and concluding apotheosis. His theme, already heard in the overture, resembles the main subject of Prokofiev's Fifth Symphony. Rather less successful is the figure of Pierre Bezukhov. That of Platon Karatayev embodies something quite new for Prokofiev as the music is built on Russian folksongs and his sharpness of characterization suggests the sharpness and spirit of Mussorgsky's psychological sketches. Prokofiev has remained true to his principles of operatic construction, avoiding set numbers and preferring recitative and melodious arioso. The music is adapted to a prose text rather than to a versified one. However, "War and Peace" is undoubtedly the most melodious of Prokofiev's operas. In spite of the great difficulties of the work it is evident that its problems are by no means insuperable.

D. RABINOVICH

## Boston Opera Plans Extensive Season

**Company Will Visit Twenty-five Cities, Including New York**

The Boston Grand Opera Company in its forthcoming season opening, Oct. 4, will present 80 performances of 17 different operas in English, French, German and Italian, according to Stanford Erwin, managing director. The company will tour 25 cities in the East, besides presenting a three-week season in Boston and a two-week season in New York.

The company will open Oct. 4 in Newark, with a performance of "Tannhäuser". Approximately 25 performances in 12 Eastern cities will be given before the opening of the Boston season. The company will appear in New York for a two-week season during November, after which a tour will be made of upstate New York and New England cities.

The repertoire for the New York season will be as follows: "Tannhäuser", "Carmen", "Butterfly", "Girl of the Golden West", "Bohème", "Barber of Seville", "Thais", "Rigoletto", "Otello", "Trovatore", "Tristan und Isolde", "Pagliacci" and "Cavalleria Rusticana", "Faust", "Tosca", "Aida" and "Traviata".

The company will hold auditions for chorus members this summer.

The roster of the company at present is: sopranos, Suzanne Bruni, Leonora Corona, Mariana De Gontitch, Elvira Del Monte, Enya Gonzales, Linda Marlow, Emma Otero, Virginia Pemberton, Lucille Powers, Elva Rita, Mona Van, Licia Manners, Inge Manski and Marjorie Noel; mezzos, Georgiana Bourdon, Lisa Jouraval, Martha Larrimore, Suzanne Sten, Margueretta St. Clair, Luba Senderowna, Elizabeth Wysor, Diana Yelte and Louise Zambrini; tenors, Numberto Ardelli, John Dudley, Ernst Duncan, Ralph Errolle, Harold Fryberger, Arthur Gerry, Thomas Hayward, Russell Roberts, Eric Rowton, Arsen Tarpoff and John Wade; baritones, Alexandro Balabon, Mario Cozzi, George Dubrowsky, Claudio Frigario, Robert Fulton, Angelo Pilotto, Eduardo Rael, Robert Shilton and Lawrence White; basses, Boris Borodin, Burton Cornwall, Oscar Lassner, Ralph Morel, Thomas Pallen and Edward Thompson; conductors, Ernst Knock, William Spada, Otto Lehmann, Charles Richard and Eric Strauss.



# Music Cultivated by Industrial Firm

## Special Musical Department Formed by Dow Chemical Company at Midland, Mich.

WITHIN the past few years, music in industry has become accepted as an established institution, although the type of music differs with the needs of particular companies and communities. One of the pioneers in the field has been the Dow Chemical Company at Midland, Mich. Dow has taken a step forward in industrial music by instituting a separate department for music. This department consists of a full time music director and a full time assistant, who do nothing but direct the organized groups and take care of the business of organizing, planning and producing programs for the company employees and the community.

As far as the company is concerned, the purpose of setting up a music department was not for publicity, but as a factor in building morale, an outlet for musical interest, and for the entertainment of the employees and the public.

### Vosburgh Is Director

In 1936, a group of men organized a Male Chorus. Their first step was to request a part time music director who would conduct their rehearsals and concerts. This plan was followed for several years. During this time the chorus grew and the part time directors came and went. In 1943, the Male Chorus petitioned for company approval of a full time music director.

Thus the employees themselves, through their enthusiasm and interest in music, and with the cooperation of the company, created their own music department and at a series of try-outs, chose their own director. The man of their choice was Theodore

Vosburgh, who was then Associate Professor of Music and Director of Vocal Organizations at Albion College, Albion, Mich.

Under the leadership of Dr. Vosburgh, a Girls Chorus was organized and the Midland Civic Orchestra, organized in 1936 as a community sponsored group, was reorganized as the Dow Symphony. Hence, the Dow Chemical Company supports financially and provides a director for three separate organizations. After the first year, the department had expanded so much that Dr. Vosburgh needed an assistant. He brought Barbara Schumacher, a former voice student of his at Albion College. During this

After a Gala Performance in the Dow Company's Music Schedule. From the Left, Frederick Jagel, Mary Becker, John Brownlee, Mrs. Theodore Vosburgh, Adelaide Abbott, Theodore Vosburgh and Kurt Adler



The Dow Symphony and Mixed Chorus, Mr. Vosburgh Conductor, with a Quartet of Soloists for a Concert Performance of "Carmen"

past year, the three groups have given 20 concerts and have appeared before approximately 23,000 persons in Midland and the vicinity.

Each group gives its own concert and appears with the other groups. On the average, each group participates in four different concerts each

year. There are also repetitions of each concert. The community at large can also participate in the music program. The annual presentation of an oratorio at Christmas, an operetta and a Spring festival are open to all. The orchestra, though sponsored completely by the Dow Company is also open to men and women in the town.

All the concerts are given without a charge except the three day Spring festival. It has been a custom to take an offering during intermission of these free concerts for some community project. Each group presenting a concert has its guest artist as well as artists brought in for the oratorio and the festival. Artists appearing with the Dow organization this past year were Susanne Fisher, Adelaide Abbot, Elizabeth Wysor, Lucielle Browning, Hardesty Johnson, Frederick Jagel, Conrad Thibault, John Brownlee, Gean Greenwell, Harrison Potter, Mary Becker and Lois Bannerman. The music program as a whole fills a much needed place in the lives of the community and gives opportunity for self expression and fellowship in a common interest.

## Detroit Enjoys Summer Music

DETROIT—The Detroit Symphony, conducted by Valter Poole, recently concluded its Summer twilight series at University of Detroit Stadium. A Viennese Night had Winifred Heidt, contralto, as soloist. Jeanette MacDonald of the films and radio was guest singer July 4, and Mischa Kottler played the Tchaikovsky Second Piano Concerto as part of an all-Russian program on July 7. The series was concluded July 11 with Oscar Straus as guest conductor.

The Sixth Annual American Negro Music Festival was presented July 26 at Detroit's Olympia Stadium. Music ranging from spirituals to "boogie-woogie" was heard by a large audience. Musicians taking part included Anne Brown, W. C. Handy and Lionel Hampton and his orchestra.

S. K.

## Missouri Orchestra Shows Financial Profit

KANSAS CITY—Dale M. Thompson has been re-elected for the second year as chairman of the Kansas City Philharmonic board of trustees and Rabbi Samuel S. Mayerberg has also been retained as vice-chairman. The Philharmonic has in the past season come through for the first time in the black, with even a small surplus to start this fall. The orchestra more than doubled its earnings and is on the road to achieving Mr. Thompson's ultimate

ideal, that of a completely self-supporting orchestra. To the Philharmonic women's committee and its indefatigable chairman, Mrs. Henry L. McCune, who was recently elected for a third term, goes much credit for

the financial success of the orchestra. Mrs. Carl R. Ferriss will be vice-chairman.

Walter A. Fritschy announces the following attractions for his coming concert series: First Piano Quartet;

Blanche Thebom, mezzo-soprano; Alicia Markova, Anton Dolin and ballet; Ezio Pinzio, bass; James Melton, tenor; Isaac Stern, violinist. They will again appear in the Music Hall. L. P.

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## Washington Summer Season Thrives As Throngs Attend Watergate Series

**Saul Caston Conducts  
Week of Events—Many  
Soloists Heard—Pfohl,  
Bales and Smallens Are  
Guest Leaders**

By AUDREY WALZ

WASHINGTON, D. C.

THE Watergate Concerts went their successful way through July, with Saul Caston on the podium the first week. On July 1, he had as soloists the General Platoff Don Cossacks. They ranged from the music of the Russian Orthodox Church, through wild cossack songs to works of modern Soviet composers. The orchestra played music by Glinka, Rimsky-Korsakoff Gliere and Borodin.

On July 3, Mona Paulee made her second appearance at the Watergate.

The high spot of her singing was the "Carmen" aria, "Seguidilla." Mr. Caston's emphasis in that program was on the dance: Strauss's "Blue Danube"; Brahms's Hungarian Dances Nos. 5 and 6; Dvorak's Slavonic Dance No. 10; the Interlude and Dance from Falla's "La Vida Breve"; and Fauré's "Pavane." Only Brahms's "Academic Festival" Overture was out of that line.

The biggest audience of the season up to that point turned out July 6. With all due respect to Mr. Caston's substantial musicianship and the sensational playing of the evening's soloist, the youthful Eugene Istomin, a movie was the cause of it all. Mr. Istomin was publicized by the Symphony management as playing the Chopin music from "A Song to Remember," and that news brought the crowds in. They heard him do very well indeed by the Piano Concerto in F minor, the Mazurka No. 5, and the Fantasie Impromptu. They also heard Brahms's Symphony No. 2 and Weber's "Euranthe" Overture.

The National Symphony's second guest conductor in this series was James Christian Pfohl, native North Carolinian and director of music at Queens College in Charlotte. His soloist was the Russian pianist, Balbina Brainina, who played the Rachmaninof Second Concerto. For the rest of the program, Mr. Pfohl chose Bach's Chorale and Fugue in G minor, Bizet's "Carmen" suite, Ravel's Pavane, Lamar Stringfield's "Cripple Creek," and the Finale from Dvorak's "New World" Symphony.

### Young Artists Score

For the July 11 and 13 concerts, a youthful conductor and two equally young and talented soloists took over. All three have established themselves as capital favorites. Richard Bales was on the podium, where he got his first conducting "break" ten years before. He has made the most of the intervening years, and this Summer handled the National Symphony with the musicianship of a veteran. His reading of the Mozart Symphony in E flat was particularly rewarding, and as he customarily does in his Sinfonietta concerts at the National Gallery of Art, he included several effective American works in his two concerts: the second movement of Howard Hanson's "Nordic" Symphony; Harl McDonald's "Rumba" and his own arrangement of Ruffy's "Hobby on the Green." His soloist on Wednesday night was S/Sgt. Glenn Darwin of the USAAF, whose rich baritone voice was heard in the far reaches of the outdoor auditorium. On Friday, Ufc. Erno Valasek, also of the USAAF, played the Wieniawski Violin Concerto No. 2 with both brilliance and solidity.

After that, the rains came. Appropriately, rain postponed the concert of July 15, which is St. Swithin's Day. The conductor for the last six concerts of the season was Alexander Smallens. On July 16 the annual Gershwin concert at the Watergate,

he had the biggest crowd of the series. He gave them the Russell Bennett arrangement of music from "Porgy and Bess", "An American in Paris", and "Strike Up the Band". His soloist was Earl Wild, heard frequently when he was in the uniform of a Musician 1/c, USN. This was his first performance here, however, since his honorable discharge, and his audience more than welcomed his playing of "Rhapsody in Blue" and the Piano Concerto in F.

Mischa Elman, violinist, arrived at the Watergate on July 19 when he played the Bruch G Minor Concerto. For that evening, Mr. Smallens selected the Brahms's Symphony No. 1, the Polka and Fugue from Weinberger's "Schwanda", and Mendelssohn's "Ruy Blas" Overture. On July 20 came the week's first fine weather. The program included European music, with Sibelius's "Finlandia" as the smash climax, and American works, William Schuman's "News Reel", the Nocturne and "Hoe Down" from Aaron Copland's "Rodeo", Victor Herbert's "American Fantasy", and the "Comedy Overture on Negro Themes" by Henry F. Gilbert.

Jan Tomasov, the Symphony's concertmaster, was the soloist for July 22. He was heard in Paganini's B minor concerto. The major work on the program was Mozart's "Jupiter" Symphony. It also included excerpts from Wolf-Ferrari's "Jewels of the Madonna", Hérold's Overture to "Zampa", and two Wagnerian excerpts.

## Municipal Opera Delights St. Louis

**Operettas Draw Large  
Audiences—McArthur  
Hailed as Conductor**

ST. LOUIS, Mo.—The fourth production at the Municipal Theater, Sigmund Romberg's "New Moon" was outstanding in every respect. The cast of principals was finely balanced and the popular music was presented with great spirit. Dorothy Sandor as Marianne and Edward Roecker as Robert Misson did some beautiful singing and the chorus and orchestra under Edwin McArthur were in top form. Others in the cast included Doris Patston, LeRoi Operti, Earle MacVeigh, Edouard Franz, Jack Sheehan, Morton Bowe, Ruth Urban, Virginia Gorski, Fred Harper and the specialty dancers, Cabot and Dresden. As usual, the sets of Watson Barratt were most unusual.

"The Cat and The Fiddle", with its many changes, followed for the fifth production. More suitable weather conditions brought out larger crowds. The cast headed by Miss Sandlin and Gabor Carelli handled the romantic opera with charm. Mr. McArthur, who has steadily gained in local favor by his fine conducting, gave skillful musical support. Others who contributed to the success of the ensemble included Billie Worth, Sonja Levkova, Jack Blair, Mr. Franz, Frank Hornaday, Mr. Operti, Mr. MacVeigh, Josephine Neri and Edith Lane.

After an absence of 12 years, Munic-

ipal Opera produced Leo Fall's "Madame Pompadour", with Norma Terris in the name part. This was the sixth production. The entire production was held well together by Mr. McArthur. Messrs. Sheehan, Hornaday, MacVeigh, Franz and others did their parts with deftness. The principal dancers were Svetlova and Dolinoff, from the Metropolitan Opera.

HERBERT W. COST

### "Rigoletto" Closes New Haven Season

NEW HAVEN.—"Rigoletto", under the leadership of Francesco Riggio, was performed at the Shubert Theater on May 27, bringing to a close a successful season of grand opera. The title role was sung by Francesco Valentino, with Mimi Benzell as the Gilda. A feature of the cast was the Duke, of Giulio Gari, whose finished singing contributed much to the excellence of the performance.

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## Opera Satirized

(Continued from page 5)

theater audience he says that it talks loudly and shuts up only when the ballet comes. "The dancers," so the Prague student reports, wrote out on the floors the arias that were played and with their steps they followed accurately the eighth notes of every beat, which coincided. And I saw innumerable dancers and they called it a festival, even though there was no joy thereby, and it would not end. And the dancers jumped around with highly bored faces. They were bored to death almost through two and one-half hours, while I had to listen to a collection of minuets and arias which they called Gavottes, Rigaudons and Tambourins, etc., and the whole thing was mixed with some scenes from a Gregorian chant which is sung in our country for vesper services." And after all this the little prophet wept. Then he suddenly received a violent box on the ears, with which he awakened and was at home again in Prague.

It is clear that the opera referred to is Campra's "Fêtes Venétiennes", the same work which in Casanova's memoirs is the target for the scorn of the Venetian adventurer.

### Operatic Cartoons in 19th Century

One could write a whole book on the subject of opera in satire. How many satires there were at the time of Rossini and Bellini on the passion for opera! And there were numerous satires on Offenbach and Johann Strauss, countless mocking verses on Meyerbeer. There are thousands and thousands of Wagner caricatures. Even more interesting are the parodies that were written on Wagner's operas. And that brings us to the subject of operatic parodies in general. The parody which pokes fun at serious drama was long cultivated in Italy, France, and England, and above all in Germany and Austria. In the 17th century it was in Vienna that Italian libretti were translated into German and we have reasons for believing that in private circles or even in improvising popular theaters such German translations were provided with coarse jokes and peppery witticisms. Such a translation is in reality nothing more than an operatic satire, sometimes not quite voluntarily. Thus in 1680, when the plague broke out in Vienna and the court fled to Prague, a comic opera was produced by Ant. Draghi, which bore the title: "The Patience of Socrates with Two Wives". It is a musical farce.

We make a quick jump from the Baroque age to the 19th century, with the full knowledge that also there were parodies at the time of Mozart and that Mozart himself wrote not only his "Schauspieldirektor"—again a travesty on the prima donna—but that also in his "Magic Flute" and in his "Don Giovanni" there are elements of travesty. We also know that the time of Weber and Meyerbeer was full of operatic satires. Passing over the intervening period, we come to the parodist Johann Nestroy of Vienna (1801-1862), one of the greatest talents of all time in the field of comedy. This great actor and comedian found in Vienna and Europe a world which lent itself to travesty as no other. It was not only the reaction of the Metternich time with its musical and intellectual anaemia which Nestroy attacked; but also in his operatic satires he struck at the hollowness, the unnatural pomp of grand opera, and hit, or at least aimed at, Richard Wagner. His parody "Zampa, the Thief, or the

Plaster of Paris Bride", was produced in 1832. "Zampa", the opera of Hérold, whose overture is even today one of the favorite pieces of numerous high school orchestras, was at that time in high vogue. Nestroy makes of "Zampa the Corsair" the chief of petty thieves. The Sicilian officer, Alfonso de Monza, is changed into "Paphnuzzi", which in Vienna meant an awkward nitwit. A Signore de Salamucci appears as the son of a Sicilian salami manufacturer. The Plaster of Paris bride is a genuine Viennese chambermaid.

### Nestroy's Wagnerian Parodies

In an 1847 parody of Flotow's "Martha", called "Martha oder der Mischmandel Markt-Mäde Mietung" ("Martha or the Mixed-almond Market-Servant Girls to Let"), Nestroy in his title makes fun of Wagner's alliterative manner. More interesting, however, are Nestroy's "Lohengrin" and "Tannhäuser" parodies. In "Lohengrin" the Germanic names and heroes are mocked. Henry the Fowler becomes Hanns the Righteous. Frederick von Telramund becomes Sir Mordigall von Wetterschlund (Weather-Gullet). The "Herrufer" (the Herald) become the "Hin und Her Rufer" (Here and Back Caller).

The plot is in "the Netherland Mountains." Instead of a swan, a sheep pulls the knight in. A series of comical scenes takes place in the "opera of the future", in which funny-looking "knights of the future" and "ladies of the past" carry on their nonsense. Nestroy's "Tannhäuser" has a student setting which Nestroy took from a student parody written by the Breslau physician, Wollheim. Nestroy attacks the "music of the future". The Landgrave "Pretzel" is here a music enthusiast. Tannhäuser, Wolfram, Walter and the singer Fridolin become members of the "landgräflicher Musikverein". One sees that Nestroy is poking fun not only at Wagner, but also at the numerous singing societies flourishing at the time. Frau Venus is owner of a Bavarian beer cellar and the singers are important members of singing societies, with the allure of great opera singers. The Landgrave condemns Tannhäuser for his misdeeds in the Venusberg to banishment, to go away with the singing society.

"With them shall you go away, never to return  
As long as you a note have one's ears to burn.  
With future music there is so much evil  
The strongest tenor soon goes to the devil.  
Mild though I am, at your going I rejoice.  
Come back again—this time without your voice!"

And when Landgrave Pretzel wants to stab Tannhäuser, Wolfram answers:

"O noble landgrave, don't be that way!  
Please do not our tenor singer slay!  
Your anger you can cool alone  
By killing a second baritone!"

Tannhäuser, however, replies:

"O, please, not so much hurry!  
About my fate you should not worry.  
Who gets the treatment that I get  
And lives like me in deepest debt,  
And still for singing has a will,  
He's not an easy one to kill.  
O, maid, washed white, I'll follow thee.  
We'll go ensemble in eternity".

(Puts on his nightcap, and dies.)

It is obvious that Nestroy's really funny operatic satires would not have the same effect in English. But because of their historic and cultural value, they should not be completely forgotten.

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# Sixtieth Season of Boston "Pops" Ends

Army, Navy and Old Timer's Nights Are Presented — Esplanade Concerts Are Launched

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BOSTON

WITH the Pop program of July 17, the 60th season of this series of programs came to an end, with Arthur Fiedler conducting. This final concert also marked the conclusion of Mr. Fiedler's 16th consecutive season as conductor of the series.

Variety has marked these concerts through the presence of guest conductors. On June 30, Emil Arcieri from the ranks of the orchestra took over the baton for the second half of the program. This was Mr. Arcieri's first appearance as conductor, and he displayed marked ability.

Army Night this year on July 3 was a special event. It brought as conductor, Lt. Leroy Anderson, for some time stationed in Washington whence he came to conduct his share of the program, offering items by Sousa, Mendelssohn, Tchaikovsky, and three of his own works in



Victor Alessandro



E. Power Biggs



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Paul Cherkassky

lighter vein. Lt. Anderson was very warmly received.

Sharing this program was Warrant Officer Thor Johnson, already observed during his days as a pupil of Koussevitzky at the Berkshire Music Center. His program included works by Gould, Tchaikovsky, Wagner and Verdi, and his conducting made an excellent impression.

Navy Night at Pops brought three guest conductors, Walter Hendl, who took over the first third of the program, offering a first performance in

Boston of Bergsma's "Siesta and Happy Dance" in addition to works by Smetana, Copland and Strauss. Then came Victor Alessandro, now living in Omaha. Among other things which he offered was William Grant Still's amusing, though brief, "From the Black Belt" and pieces by Grieg and Saint Saëns.

Finally came Roger Voisin, talented trumpeter of the Boston Symphony now stationed at the Naval Training Station at Newport, R. I. The young man received an ovation from orchestra and audience. It was the first time he had faced his colleagues, among whom was his father, trumpet player in the orchestra since 1927. Until his induction into the Navy, he and his father sat in the trumpet section for nearly a decade.

Enthusiasm rather than finesse marked Mr. Voisin's conducting. Since going to the Naval Training Station he has organized a series of concerts presenting programs of sinfonietta proportions, as a change from straight band music.

"Old Timer's Night" was again taken over in part by Carlos Pinfield, who conducted the second half of the program, with Mr. Fiedler opening it with music by Elgar, Suppé, Tchaikovsky and others, and Leo Litwin playing the Addinsell "Warsaw Concerto". A pleasant interlude on the evening of July 9 was the presence of the Army Nurse Corps Chorus, which sang three works under the baton of Pvt. John Weaver, U. S. A., with Lt. Daphne Doster, A. N. C., accompanist. Rolland Tapley put aside his fiddle at the second desk of first violins to conduct the program of July 10, for which the Dartmouth Alumni had taken over. Mr. Tapley received much applause. Paul Cherkassky conducted on July 11, offering a varied program of works by Grieg, Bach-Calliet, Saint-Saëns, Sibelius and others.

Mr. Fiedler led on July 13, giving the first performance in the United States of Hubert Bath's "Cornish Rhapsody," from the English film "Love Story," with Mr. Litwin at the piano.

The final concert of the season on July 14 was under the auspices of "France Forever" and for it Mr. Fiedler arranged a program of unusual interest, sharing the baton with Louis Speyer, oboist of the Boston Symphony. E. Power Biggs, organist of the orchestra, was heard in "Two Church Sonatas for Organ and Strings" (K. 263) by Mozart. Camille Girouard, baritone, sang an excerpt from "Carmen" and Anna Marly's "Chant de la Liberation" arranged by George Sawyer Dunham. The program closed with Mr. Fiedler conducting Bodge's "Salute to Our Fighting Forces" which brought to a rousing conclusion one of the most successful series of Pops concerts.

Soloists who appeared during these final weeks, in addition to Mr. Litwin and Mr. Biggs, were Hilde Somer, pianist, who made a sensational success in the Tchaikovsky Piano Concerto Op. 23. Trombonist John Coffey offered an excerpt from

"The Chocolate Soldier"; Elie Spivak has heard in the first performance in the United States of the Violin Concerto by Khatchaturian, and Bernard Weiser was heard several times as piano soloist, notably in the witty Concertino for Piano and Orchestra by Françaix, and Morton Gould's American Concertette. On the evening when the Musical Guild of Boston took over a large share of the program Monte Nelson, pianist and a protege of the Guild, gave an excellent performance of the Liszt "Hungarian Fantasy", and Jean Evans soprano lent variety to the program of June 29 when she sang an aria from "Tosca."

The first Esplanade Concert of the 17th season opened with Handel's "Hallelujah Chorus" at the Hatch Memorial Shell on the Charles River basin, with Arthur Fiedler conducting, as he has done since he founded these concerts in 1929.

Following the introductory orchestral number, Gov. Maurice J. Tobin, attended by M. D. C. Commissioner William T. Morrissey, gave the official word of welcome from the Commonwealth, during which he congratulated Mr. Fiedler and the orchestra upon their exceptional record and the huge audience of 18,000 upon its interest in these concerts.

In keeping with his policy of presenting new music as well as the standard repertoire, Mr. Fiedler offered the "Cornish Rhapsody" upon the second program, and thus giving it the first Radio performance in the United States. Mr. Litwin again scored a success in the piano part.

A Wagner group opened the concert on July 22, and while a sudden plunge downward of the mercury kept many away from this concert, probably upwards of 5,000 to 8,000 people applauded the performance of the March from "Tannhauser", the Prelude and Love-Death from "Tristan" and the "Ride of the Valkyries" from "Die Walküre".

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## Tanglewood Festival Draws Throng

(Continued from page 3)

The Piano Concerto has long been a favorite with Bostonians, and those of the audience who heard it for the first time welcomed Mr. Brailowsky and his collaborators in a faithful performance and in traditional good taste. Absent were clear cut sparkle and greater differentiation in tone color, but this could not be laid to soloist or orchestra. Technically, the performance was well high perfection and won a real ovation.

A pleasant variation from routine Mozart was the E-flat major Symphony, a little opus of only three movements, written when Mozart was but 17. It is a particular delight to the student of Mozart symphonies, and especially interesting to the student concerned with a comparison of works from the pens of youthful composers. It clearly foreshadows the Mozart to come, and reveals his unmistakable genius by its thematic content as well as by its clear structural outline.

The orchestra was more nearly in its stride in the "Jupiter". Here at last, was a more complete revelation of that suavity and smoothness for

which the string section is famous, together with a characteristic elegance of performance, barring some minor mishaps. There were cheers to accompany the applause.

In a slowly clearing atmosphere, the second program on Sunday afternoon got off to a better start. Opening with the "Haffner" Serenade (K.250) by Mozart, Dr. Koussevitzky proceeded to the Bach Concerto No. 2 in C major and the Concerto No. 1 in C Minor, for two pianos. These works, as the reader will doubtless recall, are arrangements of lost concertos originally written for two violins. The soloists were Abram Chasins and Constance Keene. They were played in editions by Mr. Chasins, who first performed them with Sanroma and the Boston Symphony in 1940. Then came the "Adagio" from the Mozart G minor Quintet for Strings (K.516) performed by the entire string section and the Mozart "Paris" Symphony (No. 31, K.297).

By placing the Serenade first and the Symphony last, Dr. Koussevitzky reversed the order of the printed program. The Serenade was an ingratiating piece of music, its beauties the more strikingly revealed perhaps, because of the semi-outdoor setting. Only four were heard at Tanglewood. The performance was wholly in the mood and occasioned enthusiastic applause.

The pair of Bach Concertos were admirably compassed by Mr. Chasins and Miss Keene, who by the way, was at one time a student of Mr. Chasins at the Berkshire Music Center, where he also lectured on Bach style. The give and take of the two instruments in the C minor opus are the most interesting part of it, if one may express a purely personal bias, but the C major opus has more real musical substance and was, for this listener, the more enjoyable of the two. The performances were brilliant and brought justly earned cheers for soloists and orchestra.

It is worth noting that despite the difficulties of travel, this Festival is virtually sold out, yet upon inquiry it is discovered that few persons other than the Press are making special trips to Tanglewood.

### Anna Fitziu Offers Series of Operas

CHICAGO. — Anna Fitziu's operatic productions in the International Friendship Gardens at Michigan City, Ind., opened July 14 with Verdi's "Rigoletto". Seventeen year old Joanne Jennings had a captivating coloratura with stage presence of surprising poise. In looks and voice, Miss Jennings was an ideal Gilda and it is to be regretted that inclement weather disturbed such an auspicious debut. George Czaplicki was the embodiment of the tormented jester, his voice having a poignant dramatic quality. Michael Bartlett was a handsome Duke. Jerzy Bojanowski conducted with impressive authority. Incidental ballet numbers were under the direction of Bernice Holmes. The chorus was well-trained. "The Bartered Bride" was given on July 29. Mr. Bojanowski again conducted. The cast included Jarmila Novotna, Anthony Marlow, Julia Sturges, Herman Flieth, Alois Braganola, Harold Wilner, Ilma Bayle, William Wolski, Stefan Kozakevich and William Simpson, with Muriel Lawrence making an encouraging debut as Esmeralda. The performance moved at a lively pace. The chorus, under the direction of Silvio Insana, provided colorful musical background. Stage direction by Joseph Tessmer was smooth and well-coordinated. C. Q.

## Soloists Vary Grant Park Events

### Malko Conducts Series of Programs — Local Artists Heard

CHICAGO. — Interest in the Grant Park open-air concerts has continued to mount as the soloists chosen by Walter Larsen have shown high artistic merit. Nicolai Malko, conductor of the Grant Park Symphony, had Susanne Fisher, soprano, as a skillful soloist on July 4. On July 6, Regina Resnik, soprano, appeared with Mr. Malko and sang several operatic arias with warm, dramatic quality.

Two Chicagoans were the soloists on July 8, Fritz Siegal, concertmaster of the Grant Park Symphony, and Winifred Heckman, contralto. Mr. Siegal played a Wieniawski concerto with fine tone and excellent style. Miss Heckman disclosed a rich voice with dramatic power in operatic arias and songs. Mr. Malko had an enlivening orchestral program. Selma Kaye, soprano, was warmly received at Grant Park on July 11. She won instant favor with the large audience. Mr. Malko conducted Remi Gassmann's Symphonic Overture, a work of distinction, also Schubert's "Unfinished" Symphony and Wagner's "Tannhäuser" overture.

Eleanor Steber, soprano, gave an interesting program as her portion of the concert on July 13. Artistic worth marked everything she sang. Works by Bizet, Debussy and others gave the orchestra ample scope under Mr. Malko's baton. Margery Mayer, contralto, was soloist at the park on July 14, with Cavallo's Symphonic Band. La Julia Rhea, Negro soprano, and Lydia Smutny, pianist, were soloists with Mr. Malko on July 15. Miss Rhea sang with sensitive understanding and Miss Smutny's playing had color.

Tossy Spivakovsky, violinist, made a successful debut at Grant Park on July 18, with his playing of the Tchaikovsky Concerto, as part of an all-Tchaikovsky program conducted by Mr. Malko. Donald Dickson, baritone, delighted with the freshness and vigor of his singing on July 20. Mr. Malko's interesting orchestral program included a fine reading of Felix Borowski's "Ecce Homo".

Beatrice Eppinelle, pianist, and Louise Weber, soprano, were the soloists on July 22. Miss Eppinelle's playing had distinction. Miss Weber sang several operatic arias with dramatic force. Mr. Malko offered a diversified program of popular works.

Hans Schwieger was guest conductor with the Grant Park Symphony on July 25, with Joseph Schuster, cellist, as soloist. Both newcomers made an excellent impression. An all-Viennese concert was given on July 27, and again on July 29, with Robert Stolz conducting. Herta Glaz, contralto, and John Garriss, tenor, added to the enlivening enjoyment of both programs.

Izler Solomon returned to Chicago as guest conductor for three concerts at Grant Park. Suzanne Sten, soprano, was the soloist at Mr. Solomon's first concert on Aug. 1. Mr. Solomon's dynamic conducting gave point to Mozart's "Marriage of Figaro" overture and the Brahms Second Symphony. Benjamin Britten's "Soyées Musicales" was deft in satiric vein. Miss Sten sang with persuasive charm. Again on Aug. 3, Mr. Solomon's conducting had fire and persuasive force. Robert Merrill, baritone, was the soloist. His voice had ample range, and was used with effectiveness.

Joanne Jennings, coloratura soprano, was soloist with Cavallo's Symphonic band on Aug. 4. Miss Jennings' voice soared above the band. Mr. Solomon concluded his series of concerts at



Leonard Bernstein and Pianist Leon Fleisher Study a Score in Preparation for Their Joint Appearances at Chicago's Ravinia Park on July 31 and Aug. 4

Grant Park on Aug. 5, his soloists being two young Chicagoans, Sydney Weiss, 16 year old violinist and Andre Aerne, 10 year old boy soprano.

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## Stadium Concerts

(Continued from page 8)

program and others found or made impromptu seats, not a few of which were back of the walls of the enclosures on either side of the stage. Inevitably, several skirmishes occurred, one of major proportions which threatened to stop the performance, between ushers and indignant late-comers who could not get seats in the reserved section. The program itself, which varies only slightly from year to year, opened with the Overture to "Strike up the Band", accompanied by a constant buzz of conversa-

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PRIMROSE FETED BY HALIFAX COMMUNITY CONCERTS

William Primrose, Violist (Right, Front Row) and His Accompanist, Gui Mombaerts (Left), at a Reception Given by Officers and Directors of the Halifax Association

HALIFAX—This capital city of Nova Scotia boasts a double Community Concert series. Because twice as many music-lovers want to attend the concerts as the auditorium will seat, the Association books the artists for two consecutive evenings. Pioneering with

such an idea, Halifax has found that this plan suits its needs to perfection. Artists who will appear on the Community Concert Series here during the 1945-46 season are the Platoff Don Cossacks, Sanroma, Donald Dame and Carroll Glenn.

tion. Oscar Levant, the evening's soloist, then played the Piano Concerto in F with his customary brilliance and understanding. The first half of the concert was concluded with an effective performance of the ever delightful "An American in Paris". Following the intermission the Gershwin-Bennett Symphonic Picture "Porgy and Bess", was heard and the program closed with the "Rhapsody in Blue", Mr. Levant again at the piano.

Carl Stern, first cellist of the orchestra during the Stadium season and assistant first cellist in the Winter series, shared the stage on July 14 with Ignace Strasfogel, assistant conductor to Artur Rodzinski. Mr. Strasfogel, making his first appearance of the season, presented the Overture to "The Barber of Seville" by Rossini, Schubert's "Unfinished" Symphony and "Capriccio Italien" by Tchaikovsky. Following the intermission Mr. Strasfogel led the orchestra in three Slavonic Dances of Dvorak and, with Mr. Stern playing the solo part, Lalo's Cello Concerto in D minor. Mr. Stern was notably successful in overcoming the difficulties imposed on stringed instruments by the oppressive humidity and dampness of the night and the intermittent showers which persisted. His intonation remained accurate throughout the three movements and he proved himself to be a true artist, with a rich tone and clean, exact fingerwork.

### Sevitzky Begins Tenure

About 5,000 were present when Fabien Sevitzky, conductor of the Indianapolis Symphony, began his two week stay on July 15. Soloist for the evening was Alexander Brailowsky who played Tchaikovsky's Piano Concerto with his usual sensitivity and artistry. The orchestra performed Brahms's First Symphony and Stravinsky's "Firebird" Suite. Of the two the Russian item fared better. The Brahms Symphony, while revealing the conductor's ability to get clean attacks and fine shadings from the orchestra, suffered somewhat from unorthodox tempos.

Following the raining out of the concerts of July 17 and 18, Mr. Sevitzky returned with the orchestra on July 19, assisted by Erica Morini, violinist. Mr. Sevitzky led the orchestra in performances of the Franck Symphony and Brahms's Variations on a

Theme of Haydn. Miss Morini played the ever popular Concerto by Beethoven. The prevailing atmosphere, heavy with dampness and the threat of rain, made for a much smaller audience than the violinist would ordinarily have had, but Miss Morini did not seem troubled by the elements. Hers was a flawless and brilliant interpretation of the Beethoven. She again proved herself to be, without question, not only the finest woman violinist of the present time, but also a peer among men violinists. Her intonation was never marred by the overpowering humidity, nor did the exquisite purity of her tone suffer. Mr. Sevitzky and the orchestra also won applause for their accompaniment to the concerto.

On July 20, Mr. Sevitzky presented the program which had been rained out on the 18th. Lionel Barrymore's Praeludium and Fugue, which received its first Stadium performance on this occasion, was the opening number. Corelli's Suite for String Orchestra (arranged by Ettore Pinelli), Respighi's "The Pines of Rome" and Tchaikovsky's Fifth Symphony completed the list. The Barrymore number was expertly conceived, the Praeludium, in particular, having a broad, sweeping majesty. Mr. Sevitzky gave both parts an understanding and sympathetic interpretation. The lovely Corelli Suite was marred by an unusually slow tempo in the Giga but the Respighi certainly did not suffer from any such lack of energy on the part of orchestra and conductor.

### Romberg Leads Own Works

An evening in the old Vienna manner delighted an audience of 15,000 on July 21, when Sigmund Romberg conducted a list which was half made up of his own works. Victoria Schools, soprano, and Robert Merrill, baritone of the Metropolitan, were soloists. The soprano was very successful in lighter numbers, such as "Alice Blue Gown" and "Romance" from "Desert Song" and in the closing duets, "Wanting You" from "New Moon" and "Close as Pages in a Book" from "Up in Central Park", but was not so much at home in the "Ah fors è Lui" from "La Traviata". Mr. Merrill's beautiful voice showed to advantage in all his selections, including "Blue Heaven" from "Desert Song", and "Big Back Yard" from

"Up in Central Park", the duets and two encores.

Mr. Romberg got everything out of the orchestra in rhythm, lightness, precision and suave tone that is possible. He played the overture to Suppé's "Die Schöne Galathea", Strauss's "Tales from the Vienna Woods", Turllet's "French National March" and, at the piano, a medley of his own tunes, with the orchestra joining in. It was a thoroughly enjoyable and relaxed evening.

Michael Rosenker, violinist, who was to have played earlier, was again prevented by rain from appearing on July 22. On July 23, Ania Dorfmann was soloist, in the Beethoven Concerto No. 3, which was moved up from the second half of the program to the first half, apparently because the dark clouds threatened to open and deluge the audience at any moment. Other than keeping the attendance down to a small figure, the weather had no detrimental effects on the orchestra, conductor, or Miss Dorfmann. The Piano Concerto was delivered with authority and skill, but the performance suffered considerably from the distortion of the amplifying system, more airplanes than usual and fire engines for variety. Mr. Sevitzky's orchestral numbers were Hadley's Overture, "In Bohemia", Brahms's Symphony No. 3

(Continued on page 31)

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## Selma Kaye Joins N.C.A.C. Management

Selma Kaye has joined the list of artists under the management of N.C.A.C. Her schedule of engagements in May included appearances in "Il Trovatore" with the National Grand Opera Company in New Haven, Conn. In June Miss Kaye gave three recitals in Chicago, appeared as soloist at Grant Park, and sang "Il Trovatore" and "Cavalleria Rusticana" with the Zoo Opera in Cincinnati. On Aug. 9 she was soloist with the Toronto Symphony.



Selma Kaye

Miss Kaye has been re-engaged by the Chicago Opera for appearances in October, following which she will leave on a coast to coast recital tour.

## Solon Alberti Gives Class in Omaha

OMAHA.—A ten day schedule was filled from morning till late evening by Solon Alberti, New York voice

## IT'S A GUARNERUS

From Left to Right: Ricardo Odnoposoff, Violinist; Myrl Carlson, Executive Secretary of St. Cloud Civic Music Association; Oscar Kasches, Accompanist; Dr. P. L. Halenbeck, President of the Association, and W. S. Weber, Vice-President



teacher, who gave his second annual series of master classes recently. Last year's success was even exceeded this year, according to Eugene A. Whitmore, who arranged the series in Schmoller and Mueller auditorium. Another event of interest to local musicians was the two-piano recital of Miss Whitmore and Evelyn L. Smith in Joslyn Memorial on July 1.

occupied until the end of May. Mr. Hollister has played for John Charles Thomas during the last several years, and previous to that had been associated with Mischa Elman, Elena Gerhardt, Anna Case and other artists. He has been living in California, but will probably move his family to the East soon.

## Santa Monica Hears Music by Ferde Grofe

"Symphonies-by-the-Sea" Series Opens Under Composer-Conductor—New Ballet Seen

SANTA MONICA.—"Symphonies-By-the-Sea" were formally opened July 21 by the composer-conductor, Ferde Grofe, who directed the Santa Monica Municipal Symphonic Band in a group of his compositions before an appreciative audience in the Open-Air Memorial Theater. This beginning of the eighth season of Summer concerts was sponsored by the City of Santa Monica and the Music-Arts Society. Featured on the program were W. B. Olds, directing the Santa Monica Choral Society, and the Joan Wilcoxon Ballet. Mrs. Edwin F. Collins, Music-Arts president, made a speech of welcome, following which program comments were made by Mrs. Lillian Evans, program chairman.

Mr. Grofe opened the concert with his "March for Americans" and "On the Trail," from his descriptive "Grand Canyon Suite". The symphonic band caught the verve of the Grofe compositions and played "Ode to Freedom," and "Uncle Sam Stands Up," with text by Ben Hecht, which was sung by Gordon Campbell, baritone, assisted by the Santa Monica Choral Society under W. B. Olds. Mr. Campbell sang another Grofe piece, "The Templed Hills", with feeling. One of the highlights of the evening was the choral number, "Santa Monica By the Sea", written and composed by Mr. Olds for this occasion. "The West" and "Morning Song" were offered by the community chorus of 80 voices and represent more work by Mr. Olds. A change of mood was introduced by Grace Omeron, soprano, with "Dich Theure Halle" from "Tannhäuser".

The Joan Wilcoxon Ballet was welcomed by the Summer concert goers. Her ballet, "In a Jeweler's Window", was given.

FELICIA F. MAHOOD

## Melton Engages Hollister As Assisting Artist

Carroll Hollister has been engaged by James Melton to play for him and act as assisting artist on his concert tour next season. The popular tenor will open his tour the end of September and will concertize for ten weeks before rejoining the Metropolitan Opera at the beginning of its season, where he will remain until Feb. 1. His Spring tour will keep him

## Walter Conducts World Unity Program

Joseph Szigeti Is Soloist—New Korngold Psalm Is Played

LOS ANGELES.—June music culminated in a World Unity program of orchestral and choral music conducted by Bruno Walter on June 22 in Hollywood Bowl. He directed Dvorak's "New World" Symphony and accompanied Joseph Szigeti in Prokofiev's First Violin Concerto. The orchestra of Philharmonic members produced a good performance of the symphony and Mr. Szigeti was at his best in the concerto.

Erich Korngold wrote a majestic hymn for the event based on prayers from the old Testament and called it "Psalm." He conducted the 40 voiced chorus and orchestra and Lillian Fawcett sang the words over a rich textured orchestration.

Light opera has attracted thousands to the Los Angeles Philharmonic Auditorium from late May to July. The "Desert Song", "Red Mill", a New York production of "Carmen Jones" and "Rose Marie" were the presentations.

"Evenings on the Roof" concerts closed with a superb performance of works by Beethoven and Stravinsky by Shibley Boyes, official pianist of the Philharmonic and the Hollywood Bowl Symphony. ISABEL M. JONES

## R. S. Tonry Opens New Offices

Reginald S. Tonry, artist's personal representative, has opened new offices at 40 East 49th Street from which he will offer full facilities for the promotion of vocalists and instrumentalists in opera, concert and radio.

Among the artists already represented by Mr. Tonry, the best known is Biruta Ramoska, a finalist of this year's "Metropolitan Opera Presents" Auditions of the Air, who also appeared as soloist at New York's Lewisohn Stadium. Others are Evelyn Case and Eloise MacDonald, sopranos; Elizabeth Dunning and Marie Fox, contraltos; Harriet Griffith, violinist, and Anthony Coffaro, baritone.

## Composers Elected To ASCAP Membership

At the ASCAP Board meeting on June 28 the following composers were elected to membership in the society in the standard field: Harold Bauer, William Bergsma, Alberto Chiaffarelli, Paul Creston.

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## Pietro Mascagni Dies in Rome At Age of 81

**P** IETRO MASCAGNI, who achieved world fame with his opera "Cavalleria Rusticana", but never succeeded in writing another work of equal appeal, died in Rome on Aug. 2 at the age of 81. His fortune had vanished in the Italian débacle, and after the Germans were driven from Italy his home was seized, with the charge that he had been a collaborator with the fascist regime. At his bedside in the Hotel Plaza, when he died, were his wife, Lina, his daughter, Emy, and a nephew. One of his sons had been killed in the Ethiopian war in 1936 and the other left Rome before the Allies entered it, and went to northern Italy.

Mascagni was born in Leghorn on Dec. 7, 1863. His father, a baker, intended him to become a lawyer, but the boy studied music secretly at the Institute Luigi Cherubini. When his father discovered his ambitions, he ordered him to give up music, but an uncle intervened, and took the boy into his home. In 1879 a symphony in C minor and a Kyrie by Mascagni were performed at the Institute. His cantata "In Filanda" and a setting of Schiller's "Ode to Joy", in an Italian translation, also won attention. A wealthy patron of music, Count Flor-estano del Larderel, sent the young composer to the Milan Conservatory, where he studied, among others, with Amilcare Ponchielli. Counterpoint and fugue, however, were not to his taste, and he left the conservatory to join a traveling opera company.

Mascagni married and settled in Cerignola, a small town near Foggia. He made a meagre income as a piano teacher and director of the local music school. From this obscurity he was suddenly raised in 1889, when the publisher Sonzogno held an opera competition and his "Cavalleria Rusticana" won the first prize. A tremendous ovation greeted the work at its world premiere in Rome at the Teatro Costanzi on May 18, 1890. It was produced in Berlin that same year and in London and New York in 1891. The two first New York performances took place on Oct. 1, 1891, one, under the management of Aronson, in the afternoon, and the other, under the management of Hammerstein, in the evening. "Cavalleria" had its



Pietro Mascagni

premiere at the Metropolitan Opera on Dec. 30, 1891, with Emma Eames as Santuzza. It has held its place in the repertoire of that, and other opera houses throughout the world, ever since.

The only other opera of Mascagni to achieve even a measure of success in New York was his "Iris", which was given by a company under his direction in the Metropolitan Opera House in 1902. The work made its first appearance in the regular Metropolitan repertoire, however, on Dec. 16, 1907, with Caruso, Eames and Scotti in the cast. It was revived under Arturo Toscanini on April 1, 1914, and did not return to the repertoire after that year until March 7, 1930, when it was again revived for Elisabeth Rethberg. Among Mascagni's other operas were "L'Amico Fritz", "I Rantzau", "Guglielmo Ratcliff", "Zanetto", "Isabeau", "Parisina", "Lodoletta", and "I Piccolo Marat". His last opera, "Nerone", was brought out at La Scala in 1935.

From 1895 to 1903, Mascagni was director of the Pesaro Conservatory. He succeeded Arturo Toscanini as director of La Scala in 1926. In 1928 Mascagni composed a "Hymn of Labor" for the fascists and he conducted orchestras in fascist uniform. Later, especially after the influx of the Germans, he disclaimed any connection with the government, and said that it had exploited his name.

## Dell Concerts Continue

(Continued from page 15)

Encores, with Collins Smith at the piano, were generous. For his surrounding material Mr. Mitropoulos selected Rossini's "Barber of Seville" Overture, Johann Strauss's "Emperor" Waltz, and pieces from Bizet's "L'Arlésienne". Given for the first time here were three portions of "Chopiniana", a suite of sonorous-textured transcriptions of eight Chopin works made by Dimitri Rogal-Lewitzky, contemporary Soviet composer, and dedicated to the conductor.

Antony Zungolo, Philadelphia violinist and member of the Dell and Philadelphia orchestra, showed sterling capacities as soloist in Mendelssohn's Concerto on July 21. Recalled numerous times, he played Sarasate's "Zigeunerweisen" as an encore. Mr. Mitropoulos and the orchestra played Schumann's "Rhenish" Symphony, Dvorak's "Carnival" Overture and Samuel Barber's "Adagio for Strings", and offered the local premiere of Elie Siegmeister's "Ozark Set", a decidedly worthwhile addition to musical Americana. Mr. Mitropoulos had the composer come to the stage to acknowledge the applause.

On July 23 Mr. Mitropoulos took the dual role of solo pianist and conductor. He repeated the striking feat of virtuosity performed at the Dell last year in Prokofiev's exhilarating Third Concerto and added Respighi's formidable Toccata for piano and orchestra, introduced for the initial time in Philadelphia. On a first hearing it seemed a distinguished composition. In addition, Mr. Mitropoulos was pianist-conductor in Bach's Brandenburg Concerto No. 5, his fellow artists being David Madison and Burnett Atkinson, concertmaster and solo flutist of the Dell Orchestra. As an "interlude" between more spectacular doings, there was Vaughan Williams's grave and beautiful Fantasia on a Theme of Thomas Tallis.

A program that gave special satisfaction came on July 24 and found Mr. Mitropoulos and the Dell Orchestra at the peak of their accomplishment. Carl Philipp Emanuel Bach's Concerto for Orchestra in D, arranged by Steinberg, prefaced Schubert's B-Flat Symphony, No. 5. Delius's "Song of Summer" and Beethoven's Seventh Symphony—all superbly played.

Henri Temianka,  
Violin Soloist  
at the Dell



After many postponements, a French program was finally performed on July 25. Chausson's Symphony in B-flat and Debussy's "La Mer" had expert performances. Other works were Massenet's "Phédre" and Lalo's "Le Roi d'Ys" Overtures, and Ravel's "Pavane".

An entertaining "Pop" concert with Sigmund Romberg as composer-conductor-pianist, postponed from July 27, accounted for an audience of nearly 13,000 later. Two soloists, Annamary Dickey, soprano, and Robert Merrill, winner of the Metropolitan Opera Auditions of the Air this year, pleased highly as soloists in single numbers and duets from various Romberg operettas. Mr. Romberg also led several orchestral excerpts from his scores and played a potpourri of his tunes at the keyboard.

Besides her Romberg songs, Miss Dickey was heard in Gounod's "Ave Maria", the violin obbligato tastefully played by David Madison, and "Depuis le jour" from Charpentier's "Louise". The remainder of the program provided Weber's "Der Freischütz" Overture, Lehar's "Gold and Silver" Waltz, the "Rakoczy" March in Mr. Romberg's version, a Suite of waltzes from Rodgers' "Carousel", and "An Overture for an Unwritten Opera" by Don Gillis. The composer was present and responded to the applause.

Rain on July 28 marked the 13th postponement of the summer. On July 29 the weather finally permitted the concert under Mr. Mitropoulos, with Henri Temianka, violinist, as soloist. He displayed virtuosity in Lalo's "Symphonie Espagnole" and added as encores the Sarabande and Bourrée from Barch's B minor Partita and the 13th Caprice of Paganini. The Second Symphony of Beethoven was heard under Mr. Mitropoulos. Other numbers were Gluck's "Alceste" Overture and excerpts from Berlioz' "Damnation of Faust".

## Obituary

### Emil N. von Reznicek

**BERLIN.**—Emil Nikolaus von Reznicek, composer and conductor, best known for his comic opera "Donna Diana", died in Berlin on Aug. 5. Born in Vienna on May 4, 1860, the son of an Austrian field marshal, Reznicek originally intended to become a lawyer but soon abandoned his legal studies to devote himself entirely to music. He conducted in many German and Austrian cities, and also in Prague. In 1902 he settled in Berlin, where he founded a series of chamber orchestra concerts and taught at the Klindworth-Scharwenka Conservatory. Reznicek was conductor of the Warsaw Imperial Opera and Philharmonic in 1907-1909 and also made many tours of Russia. He returned to Berlin in 1909. He became a teacher at the Berlin Hochschule in 1920 but had been living in retirement during recent years.

"Donna Diana", which was composed in 1894, was performed in many countries. Reznicek revised the score in 1908 and again in 1933, for a revival of the opera in Berlin. He composed many other operas, including "Die Jungfrau von Orleans", "Till

Eulenspiegel", "Ritter Blaubart", "Spiel oder Ernst" and "Der Gondolier des Dogen". His other works include an operetta, "Die Angst vor der Ehe"; a Mass in celebration of the Emperor Franz Josef's fifteenth year as ruler of Austria; four symphonies; chamber music; songs and many solo pieces.

### Vernon Williams

**EVANSVILLE, IND.**—Vernon Williams, tenor, son of Evan Williams the eminent oratorio and concert tenor of a generation ago, died in hospital here on July 3, following a stroke suffered several days previously. Mr. Williams is said to have sung in opera in Italy and he gave a recital in Aeolian Hall, New York, in the early 20's. Later, he taught at the Chicago Musical College and more recently at Evansville College. He served in the tank corps during the first World War. His wife, the former Alberta Price, survives him.

### Fiske O'Hara

**HOLLYWOOD, CALIF.**—Fiske O'Hara, lyric tenor on the stage, screen and radio for 40 years, died in Hollywood on Aug. 2 at the age of 67. He had a leading role in the light opera "Robin Hood" and was also a favorite in many plays, including several by Anne Nichols, author of "Abie's Irish Rose". He settled in Hollywood 13

years ago and taught voice. Mr. O'Hara leaves a nephew, Burton Cleary.

### Abdon F. Laus

**BOSTON.**—Abdon F. Laus, for 27 years first bassoonist of the Boston Symphony, died at his home in Newton, Mass., on July 29. He was born in Algiers and was educated in Paris. In recognition of his services for the advancement of French music, Mr. Laus was awarded the "Palme Académiques", as an officer of the Academy, by the French Government. G. M. S.

### Leo C. Schwartz

Leo C. Schwartz, editor of *The Music Teachers Quarterly* and *Juvenile Musician*, died on July 12, following a heart attack. He had been in ill health for some time. He was 50 years old, having been born in New York, April 8, 1895. He founded the first of the periodicals in 1933, and the latter in 1942. He is survived by his wife and one son.

### Winfield Sheehan

**HOLLYWOOD**—Winfield Sheehan, motion picture executive and husband of the former Metropolitan Opera star, Maria Jeritz, died here on July 25. He was 61 years old. Before becoming connected with Fox Films, Mr.

Sheehan had been a newspaper man and politician in New York. Mme. Jeritz was previously married to Baron Popper, a native of Vienna. She made her American debut in 1921 in Korngold's "Die Tote Stadt" and sang there until the Spring of 1932.

### Mrs. Ottley Cranston

**KANSAS CITY, MO.**—Louise Collier Cranston, operatic soprano and teacher, and wife of Ottley Cranston, formerly bass of the Henry W. Savage English Grand Opera Company, died at her home here on June 22, at the age of 73. Mrs. Cranston, who was a native of England, sang solo roles with the Carl Rosa and J. W. Turner opera companies. In this country she appeared with the Savage company. With her husband, she founded the Kansas City Civic Grand Opera Company, which was heard from 1911 to 1928. They also founded in 1917 the Cranston School of Music. L. P.

### Delssohn Conway

**KANSAS CITY, MO.**—Delssohn Conway, cellist of the Kansas City Philharmonic, died suddenly as the result of a cerebral hemorrhage. He was 43 years old and played in this Summer's series of concerts up to the time of his death. He was also well known as a teacher. L. P.



## Dancers and Recitalists Provide Thriving Season in Honolulu

### Dance Program Attracts Interest — Local Artists Are Heard

By E. WARD CRANE

#### HONOLULU

THE principal dancer on the islands, Josephine Taylor, with the assistance of her dance group and Irving Lansky presented her annual dance recital at the Academy of Arts in May. Miss Taylor and Mr. Lansky did the choreography. Excellent training was evident in the group's dancing. Miss Taylor has worked with some of the mainland's foremost dancers of the Martha Graham school. The principal novelty of the evening was "Western Ballad" in which Miss Taylor, Mr. Lansky and the group interpreted the text of eight popular cowboy songs. The mood

of the excellent solo "Lullabye" was captured in Lloyd Stone's music and the same can be said of Roger Adam's music for "Recollections", a conception by the dance group of famous American jingles narrated by Pfc. Norman Wright. In "Parade Fantastic" Arthur Honegger's Concertino for Piano and Orchestra was used. "Dance Man Buys A Farm" was in a lighter vein. Alec Wilder's music for it substituted mainly on jazz rhythms which proved effective for the work's mood as was the dancing of Miss Taylor, Lei Folk and Mr. Lansky. The overflow audience made it apparent that the contemporary American dance has many ardent followers here.

The Honolulu Art Society closed its competition for members of the armed forces stationed in the Pacific area on July 4. A \$250 prize was offered to the composer of the best short orchestral composition submitted.

For the first time in 22 years, local audiences viewed Gilbert and Sullivan's "H. M. S. Pinafore", which ran from June 21 through July 1. In their first joint venture since the war's start. The Honolulu Symphony and Honolulu Community Theater produced the operetta, which in 1923 was staged aboard a ship. Ten performances were given by the cast of 50 members comprising servicemen, war workers and local residents. Fritz Hart, conductor of the Honolulu Symphony, of ample experience in the Gilbert and Sullivan field, acted as musical director. Dramatic direction was under Elroy Fulmer of the Community Theater, while Josephine Taylor supervised the dance sequences.

For the past weeks concerts have centered chiefly on solo recitals, and quartet programs. The pianist Capt. Edwin Davis returned May 13 to appear at the first of two Summer concerts of the Liebrecht Quartet Series at Mabel Smyth Auditorium. The Beethoven Piano Trio in B flat was followed by the Sonata for violin and piano by Franck and Brahms's Piano Quartet in G minor. Members of the Quartet who were heard were Konrae Liebrecht, violin; Robert LaRue, viola; and John Ehrlich, cello.

Most of the participating artists in the final concert of the Liebrecht Summer Series on June 10 were of the armed forces. A chamber orchestra consisted of members of the Modern Art Quartet, Lester Spencer, Pasquale Nero, Harry Weiss and Richard Beresowsky. Others included Charlotte Liebrecht, Harold Limonick, Robert Fleming, George West, Boone F. Shaw and R. C. Darling. A string group accompanied the local pianist Robert Vetlesen in Bach's Piano Concerto in D minor. And the chamber orchestra assisted the soloist Konrad Liebrecht in the Mozart Violin Concerto in D minor. Braham's Horn Trio was played by Mr. Shaw, Mr. Vetlesen and Mr. Liebrecht.

The Modern Art Quartet, composed of service personnel, all of whom are members of the Honolulu Symphony, returned on June 17 to the Academy of Arts. Mozart's Quartet No. 16 in A and Beethoven's Quartet No. 4 in C minor were the major offerings on the program which opened with Lester Spencer's "In the Dorian Mode", which displayed worthwhile workmanship, and stood above Mr. Spencer's other pieces heard earlier this year.

A well received appearance was that of the Gillis String Trio, Loy Jones, viola; John Ehrlich, cello, and Albert Gillis, violin, at the Academy June 16. Mrs. Geoffrey Podmore was piano soloist. Haydn's Divertimento



#### SINGING IN HONOLULU

Dusolina Giannini, Soprano, Gave a Series of Concerts in Honolulu Beginning on July 20. Several of the Concerts Were Given Exclusively for Audiences of Men in the Armed Forces

in D and Dvorak's String Quartet were played.

Musicians at the Army and Navy Club have included Cpl. Orva Hoskinson, Arthur Tennet and Arthur Arney, tenors, and the mezzo soprano Ethel Bowen. Ruth McKendrick, soprano, gave her second Academy of Art's recital May 27. Lt. John Wolaver, pianist, offered a Mozart-Beethoven-Chopin program at the Academy June 3.

French and Italian "moderns" occupied the major portion of the June 14 sonata recital by Albert Gillis, violinist, and John McAlister, pianist. After the Mozart E Flat Major Sonata (K. 380) came Francaix's Sonata-1934. The finale was Pizzatti's Sonata in A.

## MacMillan Greeted In Australia

### Canadian Conductor Appears in Sydney and Melbourne.

MELBOURNE.—The Canadian guest-conductor, Sir Ernest MacMillan, has delighted all music lovers who prefer clear and faithful renderings of great music to exhibitions of "personality" and of platform technique. If his renderings of the Sibelius Second Symphony with the Sydney Orchestra, and of Beethoven's Eroica, with the Melbourne combination, lacked spontaneous eloquence, they were eminently sane and reliable. In such picturesque writing as Ibert's "Divertissement", and in excerpts from Gustav Holst's dynamic "Planets", he revealed more plastic gifts of imaginative colour and rhythmical resource. As a director of orchestral backgrounds, as with Eileen Ralph in the Beethoven Fourth Concerto, and with the young New Zealand pianist, Richard Farrell, in the Tchaikovsky Concerto, he maintained a sympathetic balance of tone and accent to which Australian audiences are seldom accustomed. Great excitement prevailed at Sir Ernest's concert following V. E. Day when the usually staid Melbourne audience gave conductor and orchestra a tremendous ovation, after an unexpected performance of Elgar's "Pomp and Circumstance" No. 1.

Australians will miss the pianist, Eileen Ralph, who leaves shortly for South Africa to give joint recitals with her husband, Thomas Matthews, who is already touring that country. The return of the Australian pianist, Noel Mewton Wood, is eagerly awaited by the many people who predicted his future success when he left Australia as a small boy shortly before the war. Meanwhile

young pianists from all over Australia are receiving unprecedented opportunities from the Broadcasting Commission. Audrey White, (Adelaide), Mary Kiernan, (Melbourne), and Betty Munroe George, (Perth), are among the orchestral soloists, together with a Sydney violinist, Perry Hart.

Although limited in personnel to a comparatively small section of Melbourne's professional musicians, a festival sponsored by the newly formed Council for the Encouragement of Music and the Arts, produced many good performances and some unfamiliar music of high quality. Especially welcome was a worthwhile presentation of Vaughan Williams's music drama, "Riders to the Sea", directed jointly by Bernard Heinze and Clive Carey.

Orchestral festivals in the capital cities, including Hobart and Launceston, have solved the problem of a slack summer period for instrumentalists which in the past affected technical efficiency in the Autumn concert season. Large scale choral productions have also been more numerous than in previous holiday months and have included several works outside the conventional concert repertoire.

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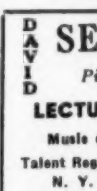
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## Young American Woman Conductor Trained Abroad Begins Home Career

### Ann Kullmer to Tour with Own Orchestra After Colorful Adventures

THE only pupil of Wilhelm Furtwängler, the only woman in the Leipzig Conservatory's conducting class, a conductor of the Berlin Symphony, a secret government worker with the American Embassy in Berlin, an internee at the war's outbreak, violinist in a night club ensemble, and, finally, a conductor for the American Broadcasting Company—that, briefly, is Ann Kullmer's history from 1936 to Aug. 25, 1945. The latter date marks her debut with the Saturday Symphony Series at 4 p.m.

Twenty-six-year-old Ann Kullmer, to begin at the beginning, was born in

Indianapolis, started violin lessons at four and joined the Indianapolis Symphony at 14. The following year she formed an orchestra of young people under 16 and conducted several concerts. In 1936 she won a contest which gave her a scholarship to the Leipzig Conservatory; upon arriving there, she was refused admittance to the conducting class. Her application met with laughter—no woman had ever been permitted in the class. Miss Kullmer continued with her violin studies and, undeterred, continued to apply for the conducting class daily.

After six months of vain attempts she was unexpectedly summoned by Professor Abendroth, and to the great amusement of the other students she was at last permitted to show what she could do—and she led the Franck Symphony without a score. It was a sensational success and she was immediately accepted in the class. Later she was engaged by the Berlin Symphony and made such a favorable impression that she was invited to conduct several famous European orchestras.

Each engagement brought fresh triumphs until, in 1939, the German government told the American Embassy that they must stop this young woman from taking bread from the mouths of Germans. Her success in Berlin reached the ears of Furtwängler who sent for her, telling her that he would be glad to work with her on scores. This was a particularly great honor because Furtwängler had never before had a pupil.

At the outbreak of war in 1941 she and the other members of the Embassy were interned near Frankfurt. There they were treated well and had most of each day to themselves. Miss Kullmer and a Schnabel pupil, who was also interned, spent many interesting and profitable hours playing sonatas.

After her release and return to New York, she joined the union and began looking for a job. She got one—playing violin in a three-piece orchestra in a Sunnyside, L. I., night club. Knowing little about the jazz idiom and disliking this work which precluded any serious music-making, she experienced many bad moments, but continued with the job, from 7 p.m. to 4 a.m., sleeping a few hours and looking for something better the rest of the time.

John T. Adams, director of the concert division of Colston Leigh Management, heard the young musician one night and was so impressed that he offered to help her get a start in conducting. Eventually she was given an orchestra of 30 girls and undertook three special concerts over NBC and a USO tour of camps around the country. Last April she and the girls made a successful appearance at Carnegie Hall. Miss Kullmer and her orchestra are now being booked by the Leigh office for a tour during the coming season. J. E.

### Cadman Writing New Suite At MacDowell Colony

Charles Wakefield Cadman, California resident composer, is spending several weeks at the MacDowell Colony, where he will arrange an orchestral suite of five movements from an Indian music drama called "Ramala" written in collaboration with the late Nelle Richmond Eberhart. This will be Mr. Cadman's project at the Colony, besides putting the finishing touches on another orchestral work.

### A Correction

In the June issue of MUSICAL AMERICA the reference to Hans Schimmerling, composer and conductor, should have read H. A. Schimmerling.



**SUMMER FESTIVITIES**  
Jerzy Bojanowski (Right) with Percy Grainger and Anna Brown, Soloists at Milwaukee's Temple of Music on July 3

Anne Brown, who is seen in the current Gershwin film, "Rhapsody in Blue", has just completed her 1944-45 season under Albert Morini management, with four concerts in July, at Milwaukee, Chicago, St. Louis and Detroit. She will spend the month of August partly resting from this strenuous season of 43 concerts, which took her as far as Los Angeles and Seattle, and partly working on next season's programs.

Her 1945-46 engagements include appearances with the Detroit Symphony, Buffalo Symphony, Eaton Auditorium Series in Toronto, Ottawa, Montreal, Chicago Orchestra Hall, Minneapolis University Series, Cleveland, Baltimore, Washington, and others, climaxed with the Ann Arbor Festival on May 4, when she will be soloist with the Philadelphia Orchestra.

Percy Grainger, eminent composer-pianist, is another artist who is in demand all summer. Cities that heard him this summer include Washington, Chicago, Redland, Hollywood (at the Bowl under Leopold Stokowski), Michigan City, and Tulsa.

### Denver Presents "Tosca" Performances

DENVER.—The Denver Grand Opera Company, with Monsignor Bosetti conducting, presented three most satisfying performances of grand opera at the Municipal Auditorium, May 14, 15, and 16. This annual presentation for the benefit of the Catholic charities has become one of the outstanding musical events of the season. Monsignor Bosetti, who is musical director at the Immaculate Conception Cathedral, steps out of his clerical assignment each year to give us an opportunity to hear him in other than sacred music.

The opera chosen this year was "Tosca" and the procedure was varied in that several visiting artists appeared with our local group. Giovanni Martinelli was heard on two evenings in the role of Mario Cavaradossi. Three different artists appeared in the title role. The two local selections were Anne O'Neill Sullivan and Frances Maraldo Samarzia. The visiting artist was Norina Greco. Nicola Berardinelli appeared as Scarpia on two performances alternating with James Rogers. The minor roles were portrayed by local talent.

A large and well balanced chorus and the members of the symphony responded admirably to the conductor, Walter Keeley, as in all previous productions, worked out impressive stage sets. Every performance was greeted by a capacity audience. J. C. K.

### Ballet Troupe Visits Washington, D. C.

WASHINGTON, D. C.—Fortune Gallo ventured into the capital with ballet recently, a departure for the opera impresario. He presented the Ballet Russe Highlights at the National Theater on July 18 through 22. Leonide Massine headed a troupe of soloists who performed without benefit of a corps de ballet in a series of short items. Among those present were Irina Baronova, Rosella Hightower, Kathryn Lee, Anna Istomina, Andre Eglevsky, and Yurek Lazovsky. They did such things as Ravel's "Pavane", three dances from Glinka's "Life for the Czar", Hungarian and Gypsy dances by Brahms, and three Shostakovich works as well as traditional works.

At the National Gallery, the Sunday night events in the East Garden Court continue to be interesting, with the Gordon String Quartet a major event this month. This ensemble was on hand July 15 to play Mozart's B flat Quartet, Smetana's E minor Quartet, and the interesting "Three Conversations" by Herbert Inch. One of the most effective soloists heard in the Gallery was Simon Sadoff, who played brilliantly in a program which included the Copland Sonata and Prokofiev's Waltz from "War and Peace". A. W.



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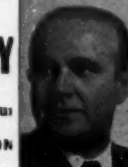
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## "More than Singing"

(Continued from page 10)

woman, longing and fulfillment, death and resurrection. . . .

It is my hope that through this book I may open a door which may lead you to feeling what you understand—and understanding what you feel.

The Lieder, which I have tried to analyze and explain, are only examples. If you work through each new song which you add to your repertoire, in this way, you will have grasped my approach. If this may be helpful, I shall be very happy.

The road to the ever unattainable goal: Perfection—is long and hazardous. No success with the public, no criticisms however wonderful, could

ever make me believe that I have reached "Perfection". Everyone has his own limits and imperfections. Everyone is to a certain extent the victim of his nerves, his momentary mood and disposition. With justice I am reproached for breathing too often and so breaking phrases. This is one of my unconquerable nervous inadequacies. It is often not enough to know and to feel and to recognize. Human, all too human are the weaknesses under which all of us suffer, each in his own way. In a certain sense, it seems that perfect technique and interpretation which wells from the heart and soul can never go hand in hand and that this combination is an unattainable ideal. For the very emotion which enables the singer to carry her audience with her into the realm of artistic experience, is the worst enemy of a crystal clear technique. Perhaps, in this case, I am the well known fox for whom the grapes hang too high. . . . Maybe! . . . But I have found again and again, that a singer who delights in technique (much as I may admire her virtuosity) still, in some way, leaves my heart cold. . . . For heaven's sake do not misunderstand me: control of the voice is the soil from which interpretation springs—but do not despair over small imperfections, over mistakes which are difficult to eliminate. . . . For if your soul can soar above technique and float in the lofty regions of creative art, you have fulfilled your mission as a singer. For what mission can be greater than that of giving to the world hours of exaltation in which it may forget the misery of the present, the cares of everyday life and lose itself in the eternally pure world of harmony.

### Chicago Music Schools Hold Graduations

CHICAGO.—The 59th annual commencement exercises and concert of the American Conservatory of Music, John Jo Hattstaedt, president, was given in Orchestra Hall on June 19. The program was given by pupils of the conservatory, assisted by the conservatory orchestra under the baton of Herbert Butler. Allen Spencer, dean, awarded the degrees and honors to the graduates. Soloists included Lorraine Storz, Marian Jersild, Martha Scull, Marian Seidel, Peter Page and Maude Papalardo Ogle.

The De Paul University Orchestra, conducted by Richard Czerwonky, gave its commencement concert in Thorne Hall on June 12. The program included a composition by one of the graduates, Irwin A. Bazelon, "Symphonic Variations on an Old English Folk Song."

The Cosmopolitan School of Music held its annual commencement concert in Kimball Hall on July 14. The soloists were Merlie Palmer, Olive McLaughlin, Ethel Schreiber, Jane Kurth, Bertine Corimby, Margaret Peterson, and Harriet Fingerhut.

The Sherwood Music School held its 50th annual commencement at Orchestra Hall on June 15. The Sherwood orchestra under the leadership of Leopold Foederl played, with the following soloist: Cynthia Hotton, Horace Bennett, Christine Biedermann, Jean Brevogel, Evelyn Eraci, Martin Friedmann, Irene Ruffalo, Giulio Favario Jr., Angelina Ventura, and Mariette Plante.

The Boguslawski College of Music held its 14th annual commencement at Thorne Hall on June 24. Soloists were Marian Meyer, Noana Meyer, Harry Braun, Susan Handler, Shirley Odelson and Joyce Thomas.

#### D'Amicis Pupil Heard

Marianne Lee, soprano, pupil of Enrico D'Amicis, was heard recently in a recital of classical songs in the Master Institute Theater under the auspices of the New York Concert Company.

## Schuman Becomes Juilliard President

### Native Composer Chosen To Succeed Hutcheson—Won Numerous Awards

William H. Schuman has been elected to succeed Ernest Hutcheson as president of the Juilliard School of Music. He will take office on Oct. 1. Dr. Hutcheson resigned the presidency in March of this year and since then has been president emeritus and acting president. Mr. Schuman will be the third president of the Juilliard School, the first one having been John Erskine, who retired in 1937. Mr. Hutcheson will continue to teach piano at the school.

Mr. Schuman is one of the country's outstanding composers. He was born in New York, Aug. 4, 1910, and was educated in the city schools, receiving Bachelor's and Master's degrees in music from Columbia University. He attended classes at the Mozarteum in Salzburg and studied privately in New York with Charles Haubiel, Max Persin and Roy Harris. From 1935 to the spring of this year he taught music at Sarah Lawrence College, where he trained and developed a chorus that is widely known and admired. Since May 15 he has been director of publications of G. Schirmer, Inc. He will continue to act as special consultant to that firm.

Mr. Schuman's works include five symphonies, a ballet, two cantatas, two



William H. Schuman

overtures, a piano concerto, three string quartets, and many shorter compositions. They have been performed by most of the major symphony orchestras, choral organizations, and chamber music groups in this country and by several abroad. Prizes he has won include the first Pulitzer Prize in Music (awarded for "A Free Song"), the first award offered by the Critics Circle of New York (for the Symphony No. 3), the first Town Hall-League of Composers award, two Guggenheim Fellowships, the Koussevitzky Foundation award, and the composition award offered by the American Academy of Arts and Letters. His most recent composition is the ballet, "Undertow", produced last Spring by the Ballet Theatre, with choreography by Antony Tudor.

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## Eastman School Gives Summer Concerts

Instrumentalists and Singers Heard at Rochester in Special Series

ROCHESTER—The concert series presented at the Eastman School of Music during the summer session attracted large audiences to Kilbourn Hall. The first event on June 28, presented Millard Taylor, violinist and concert master of the Rochester Philharmonic, assisted by Irene Gedney, pianist. Mr.

Taylor included Samuel Barber's Violin Concerto, and both he and Miss Gedney were recalled for numerous encores. On July 5, Arthur Kraft, tenor, a member of the Eastman School faculty, gave a well-selected program before a cordial audience. Luigi Silva, cellist, assisted by Harry Watts, pianist, was heard on July 12. Mr. Silva gave a recital of delightful music, largely his own arrangements, and enchanted his audience. On July 19, Marjorie Truelove McKown, pianist; Allison McKown, cellist, and Robert Sprenkle, oboist, gave a charming recital. Mr. Spren-

kle's oboe playing is of a very high order, and the trios by Reinecke and Poulenc which were played were well suited to the mood of a summer audience. A Nin Suite for cello and piano, a Piston Suite for oboe and piano and some piano solos completed the program. The last program, on July 26, was given by Erno Balogh, a pianist new to Rochester, before an enthusiastic audience. Besides works by Bach, Brahms and Chopin, and many encores, he included on the program two compositions by Burrell Phillips, a member of the Eastman School faculty.

Lilias Mackinnon, specialist in the subject of memorizing, gave a series of lectures at the Eastman School during the summer session. Miss Mackinnon, a native of Scotland, has appeared as concert pianist with many orchestras. She began her series with a public lecture at Kilbourn Hall, June 25. M. E. W.

at a recent meeting of the Guild at the Brooklyn Academy of Music. Mr. Tollefsen conducted a concert by the new Temple Symphony on June 26 at the Ninth Street Temple. Works by Beethoven, Nicolai, German, Grieg, Wolf and Handel figured on the program.

## University of Denver Awards Scholarships

DENVER.—Winners in the scholarship contest sponsored by the University of Denver for the Summer master class given by E. Robert Schmitz at the Lamont School of Music were Jacqueline Drucker, pupil of Mrs. Schmitz, and Madelyn Clifford, pupil of Marion G. Cassell. Both tied for first place and each was awarded a half scholarship. A partial scholarship was also awarded Irene McLellan, pupil of Weldon Kilburn of the Toronto Conservatory.

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## Teachers Re-engaged In Kansas City

KANSAS CITY, Mo.—Carl Friedberg and Conrad Bos, who were guest teachers during June at the University of Kansas City have been re-engaged for a similar period next season. Both



Carl Friedberg



Ruth Duncan

in their classes and in their private lessons they aroused such a remarkable response that local musicians are already busily preparing repertoire for their next advent. The playing of each artist added much enjoyment to the classes and lessons.

Ruth Duncan, pianist, pupil of Mr. Friedberg, gave a recital at the University of Kansas City on June 14 while in this city assisting Mr. Friedberg with his classes. With technical surety, resplendent tone and rare artistic conception she played a program of Bach, Beethoven, Chopin, Brahms, Mason, Shostakovich and Ravel that presaged much for her future career. Miss Duncan is a former graduate of the Conservatory of Music of Kansas City. L. P.

## Harold Bauer to Give Course At Peabody Conservatory

BALTIMORE.—Harold Bauer will give a special course at the Peabody Conservatory during October and November. The course, designed for teachers, pupils and performers, will include in addition to criticism of pupils' playing discussion of teaching methods, mechanical construction of the piano, analysis, program making, technical study and public performance. Besides two-hour and one-hour classes, Mr. Bauer will give private instruction.

## Tollefsen Reelected President Of Brooklyn Teachers Guild

Carl Tollefsen was unanimously elected president of the Brooklyn Music Teachers' Guild for the fourth year

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MUSICAL AMERICA



## Stadium Concerts

(Continued from page 24)

and the Polka and Fugue from "Schwanda" by Weinberger.

An All-Russian program was the order of the evening on July 24. Mr. Sevitzy presented Kabalevsky's Overture to "Colas Breugnon", which had been heard earlier in the season, Tchaikovsky's Sixth Symphony and Shostakovich's Fifth Symphony, which also had been heard a short time ago. Here again the frequent airplanes completely drowned out several of the quiet passages.

Beethoven's Ninth Symphony preceded by John Alden Carpenter's new "Song of Faith" drew a large gathering on July 25. Fabien Sevitzy accomplished in the "Ninth" some of the best results he had achieved to date. The performance was of uncommonly high excellence, though the work is

not one which endures to best effect a presentation in the open air. In spite of questionable details it was clear, however, that the conductor had a sound grasp of the music. The purely instrumental movements were broad and spacious, the slow one poetic and moving without sentimentality. The choral finale was stirring in its drama. The Schola Cantorum sang with sonority, nuance and vitality, in spite of certain flaws of intonation and other difficulties attributable to the use of microphones.

The solo quartet consisted of Biruta Ramoska, Nan Merriman, Donald Dame and Edwin Fowler. Their contributions displayed careful preparation and the work of Miss Ramoska in the difficult soprano passages was notable. Altogether, the evening exhibited something of a true festival quality.

Mr. Carpenter's "Song of Faith" was found to be a well-made and moving piece of work. A narrator recites against an instrumental background a part of Washington's final testament. The composer, incidentally, is the author of the text he uses. The melodic material oscillates between tunes of a hymn-like nature and others of a folk-like type. Alternation of moods and rhythms suggest the divisions of a classic symphony. The Schola Cantorum again did itself abundant credit. William Adams, the narrator, struggle not only against those difficulties always inherent in the form of a recitation to music but was several times drowned out by the noise of planes overhead. Mr. Carpenter acknowledged the applause from the stage. The program was repeated the following two evenings.

### Markova, Dolin Appear

Weather at last permitting, Alicia Markova and Anton Dolin appeared in a ballet program before an enthusiastic audience on July 29, with an able group of assisting artists, Anne Simpson, Bettina Rosay, Albia Kavan and John Kriza. Maurice Abravanel conducted the orchestra with a careful eye for the needs of the dancers, and the stage lighting and management were notably superior to those at former Stadium dance ventures. Miss Markova's exquisite finish of style "came over" to a surprising degree, even in the open spaces of the Stadium, and all of the performers were in top form.

The program consisted of a tele-scoped version of "Les Sylphides", with a Nocturne not in the original ballet interpolated by Miss Markova and Mr. Dolin; the familiar "Pas de Quatre" of Mr. Dolin; the "Bluebird" and "Nutcracker" pas de deux; a pas de deux called "Taglioni and the Scotsman" by Mr. Dolin; a "Pas Espagnol" a Strauss Polka; a Malats Serenata; and a solo by Mr. Dolin in the style of Vestris.

"Les Sylphides" is a masterpiece which does not lend itself to cutting and rearranging, but even this reduced version did give the dancers opportunities from some finished work. Miss Markova danced the Waltz to perfection, with Mr. Dolin at his best as her partner. Miss Rosay and Mr. Kriza brought down the bleachers with an exciting performance of the "Bluebird". Miss Simpson was charming in the Serenata; and Miss Kavan danced the "Sylphides" Mazurka with delightful bravura and lightness. Mr. Abravanel also conducted Milhaud's "Suite Française" for the first time locally in the orchestral version. It added flavor and zest to the program.

Eugene Goossens, conductor of the Cincinnati Symphony, made his first Stadium appearance this Summer on July 30, with Pierre Luboshutz and Genia Nemenoff, duo-pianists, as soloists. The program opened with the Bach-Wood Toccata in D Minor and

continued with Brahms's Fourth Symphony. On the second half came two works by Mr. Goossens, "By the Tarn" and "Rhythmic Dance", and Mozart's Two Piano Concerto in E flat (K.365). Mr. Goossens was cordially received, and after the concerto Mr. Luboshutz and Miss Nemenoff were recalled for several encores. During the intermission Mrs. Charles Guggenheimer introduced the winners in the prize essay contest sponsored by the Stadium Concerts Review on the topic "Why I Go to the Stadium Concerts". The first prize, a \$50 war bond, went to Lilo Stern; the second prize, a \$25 bond, to Joseph Slap, and the third prize, four pairs of tickets to the Stadium, to Hans Lamm.

Joseph Fuchs, who played Bruch's G Minor Violin Concerto on Aug. 1, with Eugene Goossens conducting the orchestra, proved to be one of the most brilliant highlights of the Stadium season. He had originally been scheduled for the previous night but rain intervened. Although the audience was small, because of continued threatening weather, it received Mr. Fuchs's per-

formance with enthusiastic applause and cheers. The violinist, playing with finesse, deep feeling and rich tone coloring, gave an altogether admirable interpretation of Bruch's time-worn masterpiece. After being called back for repeated bows, Mr. Fuchs presented, unaccompanied, the lovely Gavotte in E major by Bach. In this also he scored a triumph. The orchestral portion of the program included the Polovetsian Dances from "Prince Igor", from the previous night's rained out list. Prokofiev's charming "Lieutenant Kije" Suite and the Musorgsky-Ravel "Pictures at an Exhibition" completed the concert.

S. E. H.

### Bergsma and Jones Win Awards

William Bergsma's String Quartet No. 1 and Charles Jones's Sonatina for violin and piano recently won the current chamber music competition of the Society for the Publication of American Music and will be published this season. Mr. Bergsma has been commissioned by the Koussevitzky Foundation to compose another quartet.

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# NEW MUSIC *From Leading Publishers*

## Piano

### Bergsma Piano Fantasies Sensitive and Original.

**W**ILLIAM BERGSMA'S Three Fantasies for piano solo, published by the Hargail Music Press in its Contemporary Music Series (\$1) are refreshingly unlike most of the new piano music which has rolled from the presses this year. Each of these brief pieces has a striking profile and succeeds in saying much in a little space; each is conceived with a sensitive ear and a vivid sense of the instrument; and above all, each was obviously born, and not made according to some stale formula.

The first of the Fantasies consists of restless arpeggiated figures which are pinned down by solid sonorities in the bass. Within three pages, Mr. Bergsma achieves an amazing range of color and harmonic contrast. The second is forbidding at first acquaintance, but is worth the concentration necessary to make it speak. It is harsh but by no means inelegant. And the third is a breathless scherzo, full of imagination and rhythmic vitality. Here is a young composer who has something to say and knows how to say it clearly, without self-torture or pretence. These little piano pieces show rich promise. S.

### Briefer Mention

#### For Piano, Teaching Material

"At the Circus", by A. Gretchaninoff, 2pp., J. Fischer (30¢). Picturesque second-grade piece in march time, with practice in playing the left hand above the right.

"Off to Camp" and "Strolling Along", Marie Seuel Holst, Summy (30¢ each). First-grade pieces, the first, a brisk little march in C major and A minor for light staccato on double notes; the second, a happy little waltz in F for phrasing and alternate attention to each hand.

"Once Upon a Time", by Sarah Coleman Bragdon, 2 pp., J. Fischer (30¢). A jolly little story in short phrases and light staccato. Grade 2-B.

"Come Out and Play", five pieces averaging second grade, by Thilo Becker, Delkas, The first, "Come Out and Play", for alternating hands in double thirds, "The Chase" for quick light staccato, and "Dance of the Mosquitos", for nimbly alternating hands in double notes, with frequent grace notes (30¢ each), "Dreaming", melodically graceful, and "Skipping", for dancing hands, are one page each and published together at 30¢. A useful teaching set.

"Tom Thumb Goes to Town", by Mark Nevin, 2 pp., Schroeder & Gunther (25¢). Understandingly written, with single notes in each hand, a few staccatos and phrasing. Grade 1.

"Blowing Bubbles", by Wilda Jackson Auld, 2 pp., Summy (30¢). Widely flung practice in location finding for right hand. Grade 1 to 2.

"Jenny Wren at Play", by Marie Seuel Holst, 2 pp., J. Fischer (30¢). A charming little piece mainly in the upper reaches of the piano.

"Indian Dance" and "With Bugles and Drums", by Charles Huerter, 2 pp. each, C. Fischer (30¢ each). Well devised pieces with a special appeal to boys. Grade 2.

"Hill of Dreams", by Sarah Coleman Bragdon, 3 pp., Summy (40¢). Successions of chords in both hands in three different locations, with basic melody. Grade 2 to 3.

## Solo Voice

### Three Unusual Folksongs In Latest Galaxy Sheaf

**F**OLKSONGS, adapted and original, play a conspicuous role in the Galaxy Music Corporation's latest release of songs. "My Heart Hath a Mind", a Dorsetshire pastorella, is a free adaptation by Samuel Richards Gaines of an old English folksong of the 17th century. Mr. Gaines has made an appropriately simple arrangement that retains the original flavor of the music and enhances its charm. With a range of E flat to A flat it is intended for a high voice. (60c.).

Harvey Gaul, now an old hand at arranging and adapting folk tunes, has taken a Polish folk melody for a "Polish Child's Morning Prayer" and has himself written an English version of the Polish text. The result is a tender little song of quite unusual appeal. It is written for medium voice. (50c.).

"As I Ride By", on the other hand, is an example of an original song written in the style of a folksong. It is the work of John M. Kernochan, who has captured the spirit of an early American folksong both in his poem and in the music. It is a simple little tune with an accompaniment that suggests the strumming of a guitar, and it remains the same for all ten of its quaintly amusing verses. (50c.). C.

### Briefer Mention

Sydney King Russell's song, "Harbor Night", has just been published by Carl Fischer. This was awarded the W. W. Kimball prize in the 1944-45 song competition sponsored by the Chicago Singing Teachers' Guild. In it the composer has re-created musically the mood of a fine poem by Katherine Garrison Chapin. While it is essentially an art song the music is too spontaneous to be cluttered up with arbitrary and far-fetched harmonic devices such as burden too many songs in the art song category. It has the ready musical flow of a re-



William Bergsma



Harvey Gaul

sponsive imagination. The range is for medium voice. (50c.).

"Just You Survive", words and music by Georgia Saffold Gossler, G. Schirmer (50c.). A song of tender devotion, with a colorful accompaniment. For medium voice.

"A Fragment of Heaven", words and music by James Spencer, Composers Press (40c.). A fanciful little poem in a graceful and effective setting, for medium voice.

"Three Little Girls on Sudbury Hill", by Lyn Murray, words by George Whitsett, G. Schirmer (40c.). A vivacious setting of a whimsical bit of verse, for medium or high voice. Two pages.

"Ah, Will I Sigh", words and music by Donald Lee More, Presser (50c.). A love song with a melodic appeal that should command wide favor. For low voice.

"Whistle While You Whittle", by Mary Deacon, words by Alyce Coutts, G. Schirmer. (50c.). A straightforward setting of words with a happily expressed little "preachment". Medium range. C.

## War Music

### A Sam Houston Tribute And More War-Born Music

**A**S a contribution to the current celebration by Texas of the centennial of her Statehood, Oscar J. Fox has made a setting of verses by David Stevens, entitled "Sam Houston", which has been published by C. C. Birchard & Company. It is well-conceived, in the traditional style of patriotic songs, with a strongly marked rhythmic swing, and it is easy to sing for anyone with a ready range of an octave and one or two notes over. It will undoubtedly take its place in school repertoires and remain there long after the Texas celebration is ended. (50c.).

War songs either of a commentary character or designed to stimulate patriotic fervor continue to pour forth from the publishers' presses. One of the most poignant of all the war-born songs that have appeared is "The Dying Soldier", by Paul White, published by G. Schirmer. This is a song of flowing melodic line in the style of the earlier American ballads, a setting of a poem of touching appeal by Joyce Marie Worms, a young Illinois girl of pronounced poetic talent, who died suddenly just after her sixteenth birthday. It is issued in two keys. (50c.).

G. Schirmer also publishes "When My Boy Comes Home", by Albert Hay Malotte, a setting that ingeniously reflects the Irish humor of the words by J. Keirn Brennan (three keys, 50c), and "Johnny the One", by John Sacco, a setting of an imaginative patriotic poem by Catherine Beasley (two keys, 75c), as well as "The U. S. Engineers", with words and music by Ralph Mateskv, also issued with accompaniment for band, both standard and symphonic (75c and \$1.50, respectively).

Carl Fischer has published "The Caissons Go Rolling Along", the artillery song by Edmund L. Gruber, for solo voice, piano solo, choral groups, band, orchestra, and miscellaneous instruments solo or in groups; "Fighting Amphibians", by Warren J. Ayers, the official force song of the Amphibious Training command of the U. S. Atlantic Fleet; "Guns in the Sky", by Alexander Steinert, and "Born to the Sky", song of the Army Air Forces, Air Transport Command, by Robert Crawford, composer of "The Army Corps", which has been issued for bands, orchestras, choruses and solo instruments, besides solo voice.

Instrumental works from C. Fischer embrace three that introduce national songs of many of the United Nations, Merle J. Isaac's fantasy for orchestra, "Salute to the United Nations"; Paul Yoder's "Victory", arranged for orchestra by Merle J. Isaac, and "United for Victory", by David Bennett, for band. Also for band are the "Bataan Defenders" march by Fabian Lopez, arranged by Georg Drumm; "We're the Girls of Uncle Sam", by C. Paul Herfurth; "Engineers on Parade", by Loren D. Matthews; "Tank Destroyer Men", by Thomas Denny; "Hit the Leather", by Meredith Willson, and "Bomber Command", by Paul Taubman, all three arranged by Paul Yoder; "When Johnny Comes Marching Home", by Louis Lambert, arranged by Usher Abell; a "Victory Fanfare" by Lucien Cailliet; "44th Division Victory March", by A. R. Bauch, arranged by A. Louis Brunelli, and A. F. Gaylord's arrangement of Four American Patriotic Songs, besides an arrangement by David Bennett of the new Russian National Anthem by A. V. Alexandrov and the Red Cavalry Song by the Pocrass brothers.

Patriotic cantatas include "Uncle Sam Stands Up", for baritone solo and chorus, with music by Ferde Grofé, arranged by D. Savino, published by the Robbins Music Corporation; "Battle Hymn", by Earl Robinson, based on a Roosevelt speech, and published by Chappell & Co.; and "Heroes of America", by Ira B. Wilson, for three-part women's chorus, issued by the Lorenz Publishing Co., Dayton, Ohio.

Also available are Lew Tobin's song, "There's a New Glean in Your Eye, Uncle Sam", published by Bruce Humphries; Lillian Evanti's song, "Forward, March to Victory", published by the composer in Washington, D. C., and "Freedom and Home", a song by Rudy Zigler, published by the composer in Gladewater, Texas. C.



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GALAXY MUSIC CORPORATION NEW YORK



# FOR THE RECORD

**CO-INCIDENCE** places before the public almost simultaneously two different recordings of excerpts from Mussorgsky's "Boris Godunoff", one from Columbia, featuring Ezio Pinza in that greatest of bass roles, the other from Victor with Alexander Kipnis as stellar singer.

The Victor release represents something of a milestone for the company since it is the 1,000th Red Seal album to be issued since the series began in 1924 (DM-1000, 5 discs). Mr. Kipnis is supported by the Victor Symphony and Chorus, conducted by Nicolai Berezowsky; Robert Shaw, choral conductor, and Ilya Tamarin, tenor, who sings Shuisky's measures in the dialogue of the second act. Alice Berezowsky, wife of the conductor, supplied the copious notes and translations of the texts which preface the volume and she is said also to have provided the phonetic version of the Russian text from which the chorus learned its part.

With Mr. Pinza in the Columbia album (M-MM-563, 5 discs) are the chorus of the Metropolitan Opera, of which Giacomo Spadoni is director, and an orchestra conducted by Emil Cooper. Both albums cover the same ground, so far as the main features of the opera are concerned—the Prologue and Coronation Scene; Boris's Monologue and the Hallucination Scene, and the Farewell and Death of Boris. In addition, the Columbia recording includes the choral Polonaise and Pimen's Tale, sung by Mr. Pinza. The Victor recording has Varlaam's song, sung by Mr. Kipnis, and the dialogue between Boris and Shuisky.

For authenticity of style and dramatic impact, the Victor version must be awarded the palm. The difference between the two is the difference between a Russian rendering of an indigenously Russian work and an Italian translation of a Russian work. It is the difference between a Russian artist's interpretation of a work for which he has an instinctive sympathy, and that of an Italian artist undertaking to simulate that sympathy.

Both Mr. Pinza and Mr. Kipnis sing their parts masterfully. Mr. Pinza, singing in Italian, is lyrical and almost suave in style. Mr. Kipnis, aided automatically by the harsh, guttural consonants of the Russian language, is more austere and less concerned with the good manners of *bel canto*. He also gives freer rein to the emotional and dramatic implications of the role and thus projects more realistically the dark, frenetic character of Boris.

The choruses in both recordings perform admirably, but so far as lan-



Alexander Kipnis

Ezio Pinza

guage is concerned there seems little to choose between the Russian and the Italian. The difference barely emerges in choral singing. R. F. E.

**THIS** "Vladimir Horowitz Program" (Victor Album DM 1001, 3 discs) offers some of the very finest Horowitz playing which recordings have brought us. Indeed, there are moments when some of it seems even finer, more brilliant, more heroic in its art and virtuosity than that which the pianist has given us in the concert hall. Take, for example, the outstanding number of the three included—Czerny's Variations on the aria "La Ricordanza". Saving comparisons, there is something actually Toscaninian about Mr. Horowitz's performance. Brilliance in splendid measure it has, of course. But more than that, it displays a clarity, a proportion, a sensitivity, an architectural quality which remind the listener of the greatest accomplishments of the pianist's illustrious father-in-law. The variations themselves seem better musically on the records than they do in recital. The same is true of Tchaikovsky's "Dumka", which Mr. Horowitz renders with deeply sensitive feeling. Saint-Saëns's "Danse Macabre" in the Liszt transcription, resplendently as the artist performs it, is not as memorable a feat, chiefly, one imagines, because the piece sounds even more dated and inferior in its piano version than in its familiar orchestral dress.

Now and then the records sound as if the piano were badly tuned and even tinny. But that is an old complaint common to some of the finest keyboard performances recorded. P.

**RACHMANINOFF's** Second Symphony (E minor) is now available as played by the New York Philharmonic-Symphony under the direction of Artur Rodzinski (Columbia Masterworks, M-MM-569, 6 discs). The work still seems inordinately long, despite the numerous cuts which customarily are made in it nowadays (with the sanction of the composer), and it still impresses the hearer as Rachmaninoff in one of his less inspired and more reactionary moments. It is peculiar that it should have come from the same period which produced the monumental "Isle of the Dead". Its melodies, however, do not fade (as Tin Pan Alley can affirm), and it retains its vigor of movement, particularly under the energetic treatment accorded it by Mr. Rodzinski. We suspect the E minor is well on its way to becoming a museum piece and, as such, the present recording earns a place on the collector's shelf. E.

**ARTUR RUBINSTEIN** is heard for the first time on records as an interpreter of Debussy's piano music in a set of six pieces (Victor Album M-998, 3 discs): "Evening in Granada", "Gardens in the Rain", "Reflections in the Water", "Homage to Rameau", "Goldfish" and Waltz

"La Plus que Lente". The most notable feature of Mr. Rubinstein's performance of these small masterpieces is his denial of that abomination which has come to be known as "the Debussy style". There is no sighing and fainting over the keyboard in Mr. Rubinstein's book. Mezzo-tints, yes; and carefully calculated rubato and nicety of detail. But no sugary sentimentality; not attempts at other-world half-lights and the breathing of sweet nothings. It is a joy to encounter Debussy, for once, as a human being with a spinal column. E.

**JEANETTE MACDONALD** has a charming voice and the characteristic qualities of her singing are applied to a number of religious songs (Victor Album, M 996, 3 discs) such as "Abide With Me", "Nearer My God To Thee", the "Battle Hymn of the Republic", Adam's "Holy City", "Agnus Dei" by Bizet and "O Lord Most Holy". The last named is an English version of César Franck's "Panis Angelicus", the "Agnus Dei" an adaptation to churchly uses of a part of Bizet's "Arlésienne" music. Miss MacDonald's considerable public will unquestionably welcome the recordings of these songs which have often figured on the soprano's concert programs. A chorus participates in the performance of "The Holy City". P.

**NATHAN MILSTEIN** adds to his growing list of recordings a brilliant performance of Lalo's "Symphonie Espagnole" (Columbia, M-MM-564, 3 discs). Able support is provided by the Philadelphia Orchestra under the direction of Eugene Ormandy. The performance, on the part of both soloist and orchestra, is of a vigorous, robust character. Highlights and dramatic moments are

strongly underscored. One is constantly reminded, as he listens to this particular recording, of Lalo's close affinity to Tchaikovsky. The melodies, despite their Spanish pattern, have much the same feeling as those of the Tchaikovsky concerto, and there are many other similarities between the two works in matters of structure, development, instrumentation and certain devices of style. E.

## Hurlbut Pupils Fulfill Numerous Engagements

**HOLLYWOOD.**—Pupils of Harold Hurlbut, teacher of singing, were heard in a studio recital here recently, 17 students taking part. Among engagements fulfilled by Mr. Hurlbut's pupils have occurred a number in the Hollywood Bowl productions, Albert Coates's Southern California Opera Association, the Pasadena Music Festival, Los Angeles Civic Light Opera Festival, the Chicago Civic Opera and the Metropolitan Association.

## Carl Mueller Joins Fischer Staff

Carl Fischer, Inc., announces that Carl F. Mueller, organist, composer, and choral director, has joined its staff of consultants as special adviser on sacred choral music. Arrangements have also been made whereby Carl Fischer will bring out a series of interesting new compositions and arrangements by Mr. Mueller.

## Boosey & Hawkes Opens New Executive Offices

On July 17, Boosey & Hawkes, Inc., publishers, welcomed a large gathering to the opening of new executive and promotion offices at 668 Fifth Ave. The offices of Boosey & Hawkes Artists Bureau, Inc., remain at 119 West 57th St.

## For Christmas

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Came great white angels from the skies that of Him they might sing,  
And came the Wise Men from the East their wondrous gifts to bring.  
But though He was the Christ to come, the Savior, Prince of Peace,  
And though He came to earth that men their sorrowing might cease,  
Yet in that moment while He slept and Mary bent to see,  
I like to think that He was just a little child like me.

### \* YOUNG MARY

They say that when young Mary bent her head to pray,  
Kneeling by the manger where the Baby lay,  
She worshipped as The Wise Men the Little New Born King,  
The Savior, Jesus, Son of God, with peace on earth to bring.  
Yet in that silent hour when Mary, bending low,  
Held Him in the tenderness that only mothers know,  
I like to think She loved Him then, not as the Christ to be,  
But just as all mothers love their children, just as my mother loves me.

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# Opera in Mexico City Lengthens Season



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Martha Lipton as Delilah in the Mexico Performance of the Saint-Saëns Opera, the First Since Caruso Sang Samson There



## Series Is Extended to Four Months with Steinberg, Alvin, Merola, Morel, Mugnai, Cimara and Picco Conducting

By SOLOMON KAHAN

MEXICO, D. F.

THE artistic success of the Opera Nacional during its first two years has induced the governing board of this non-profit organization to lengthen the current season to four months instead of three. Fifteen operas will have been given at the close of the season in September. The staff of conductors this year includes Hans Wilhelm Steinberg, Carl Alvin, Gaetano Merola, Jean Morel, Humberto Mugnai, Pietro Cimara and Guido Picco. The able Mexican musician Eduardo Hernandez Moncada is the director of the chorus of the Opera Nacional. Stage directors are Armando Agnini, Dr. Jorge Pauly and William Wymetal. The ballet is provided by the American School of New York, with George Balanchine as director and William Dollar as supervisor.

The season was launched at the Palace of Fine Arts in June. Verdi's "Aida" was conducted by Mr. Alvin. The cast included Bruna Castagna, Philip Whitfield, Kurt Baum, Roberto Silva and Daniel Duno. In the title role was the gifted Mexican singer, Celia Garcia. A special performance of "Carmen" had Miss Castagna in the title role. Mr. Steinberg conducted Wagner's "Walküre". In the cast were Helen Traubel as Brünnhilde; Arthur Carron as Siegmund; Mr. Whitfield as Hunding; Kenneth Schon as Wotan; Regina Resnik as Sieglinde; Margaret Harshaw as Fricka; and Bruni Falkon, Anna Maria Feus, Alicia Noti, Frances Lehnerts, Emma Garcia and Elsa Rosner.

### Traubel Sings Isolde

In Wagner's "Tristan and Isolde" Mr. Carron and Miss Traubel took the title roles, with Mr. Whitfield as King Mark, Miss Harshaw as Brangäne, Mr. Duno as Kurwenal and the Mexican Gilberto Cerdá as Melot. The shepherd was sung by the Mexican, Carlos Samaniega. Gounod's "Faust" came next with Mr. Morel as conductor. Irma Gonzalez, the Mexican soprano, was the Marguerite; Mario Berini, the Faust; Mr. Silva, the Mephistopheles; Carlo Morelli, the Valentine; Eugenia Rocabrana, the Siebel; Josefina Aguilar, the Martha; and Carol Vaida, the Wagner. "Samson and Delilah" was also conducted by Mr. Morel. In the cast was the promising Mexican singer Ramon Vanay as Samson, Martha Lipton as Delilah, and Mr. Duno, Mr. Cerda and Mr. Vaida. Lily Pons proved the biggest attraction of the season as Lucia. Francesco Valentini was the Henry Ashton; Rafael Lagares was the Edgar; Joaquin Alvarez the Arthur;

Mr. Silva, the Raymond; Concha de los Santos, the Alice; and Carlos Sagarminaga, the Norman.

Mr. Merola conducted "Rigoletto" with Miss Pons as Gilda and Mr. Valentino as Rigoletto. Mario Berini took the part of the Duke, Mr. Silva was the Sparafucile and Concha de los Santos was the Maddalena. Salvatore Baccaloni was heard as Benoit and Alcindoro in "Bohème", in which Miss Gonzalez was the Mimi. Others in the cast were Mr. Valentino, Mr. Cerda, Mr. Silva, Miss Rocabrana and Mr. Sagarminaga.

### Symphony Season Hailed

The 18th season of the Orquesta Sinfonica de Mexico, given at the Palace of Fine Arts, is the last under the leadership of the orchestra's founder and musical director, Carlos Chavez. When the season was in full swing, Mr. Chavez surprised Mexican music lovers by sending a letter of resignation to the governing board of the orchestra. After 17 years of leadership of the orchestra, Mr. Chavez intends to devote the rest of his life to composition.

The current season of 17 pairs of Friday evening and Sunday morning concerts began in May. Mr. Chavez conducted Rameau's "Dardanus" Suite, Haydn's Symphony in C, Bartok's Concerto for Orchestra and Prokofiev's "Scythian Suite". At the second pair of concerts the conductor was Luis Sandi, leader of the "Madrigalistas" Choir. He conducted the orchestra and choir of the National Conservatory in Bach's "Passion According to St. John". Soloists were Maria Bonilla, Concha de los Santos, Ignacia Guerrero, Diego Guzman and Pedro Garnica. Beethoven's and Shostakovich's Fifth Symphonies together with Mr. Chavez's "Republican Overture" made up the third program. On the fourth program Mr. Chavez offered the Symphony in C by Haro Tamariz, Arthur Bliss's Introduction and Allegro, Stravinsky's "Petrushka" Suite and Tchaikovsky's B flat minor Piano Concerto, with Salvador Ochoa as soloist. At the fifth pair of concerts Mr. Chavez gave the baton to Jose Pablo Moncayo, assistant conductor of the orchestra. Mr. Moncayo offered a formidable program consisting of Mozart's "Marriage of Figaro" Overture, Prokofiev's "Classical" Symphony, Falla's "Maese Pedro" for orchestra, soprano and baritone and Brahms's Fourth Symphony. Soloists in the Falla work were Fela Rodriguez, Ignacio Guerrero and Marco Antonio Cerna.

At the sixth pair of concerts Mr. Chavez conducted some interesting novelties. Among them was the Short Symphony by Maria Teresa Prieto, a Spanish woman composer now resident in Mexico. This had its first performance anywhere. Local premieres were given to Copland's "Quiet City" and strange as it may seem, Beethoven's Triple Concerto for piano, violin and cello. Soloists in the Beethoven work were Migual Garcia Mora, Luis A. Martinez and Domingo Gonzalez. A Rossini Overture and

Ravel's "La Valse" rounded out the program. Kabalevsky's Overture to "Colas Breugnon" and Scriabine's "Poem of Ecstasy" gave a Russian flavor to the seventh program. Mr. Chavez also conducted Bach's Third Suite and Beethoven's Second Symphony.

At the eighth pair of concerts a symphony by Jimenez Mabarak, gifted Mexican composer, had its world premiere and Berlioz's "Harold in Italy" was heard for the first time locally, with Miguel Batista as soloist. Also on the program were Haydn's "Farewell" Symphony and Fauré's "Pelléas et Mélisande" Suite. Mr. Moncayo returned to the podium

for the ninth pair of concerts. He offered the local premiere of Schoenberg's Five Pieces for Orchestra and the first performance of his own Sinfonietta, besides Mr. Chavez's Zarabande for string orchestra, Stravinsky's "Firebird" Suite and Prokofiev's "Peter and the Wolf" with the Mexican artist, Angel Salas as narrator.

At the tenth pair of concerts Mr. Chavez conducted Shostakovich's Sixth Symphony, and the Prelude to "Lohengrin" and the Prelude to the Third Act and the Good Friday Spell from "Parsifal". Also heard were Beethoven's "Prometheus" Overture and "Village Music" (Pueblerinas) by the Mexican composer Candelario Huizar.

## LATIN AMERICANA

Gyorgy Sandor returned to New York late in July after completing a tour of over 40 appearances throughout Mexico, Guatemala, Costa Rica, Panama, Ecuador, Peru, Chile, Argentina and Uruguay. On Aug. 12 the pianist was soloist with the New York Philharmonic-Symphony under Dimitri Mitropoulos in a Carnegie Hall broadcast for the United States Rubber Company. Mr. Sandor will appear again with the Philharmonic-Symphony in December under Artur Rodzinski.

In Buenos Aires Rudolf Firkusny gave a series of four recitals from July 2 to 18 to packed houses in the Theatre Colon. During this time he also played two concerts for Radio Mundo. His last concert, on July 19, with the Symphonic Orchestra Nation, under Albert Wolff, was sold out several days in advance. The first of the pianist's series of ten concerts in Brazil began on July 25 in Rio.

After Mario Berini's appearances at the opera in Mexico City, where he sang in "Lucia", "Faust", "Carmen", "Bohème", "Manon", "Tosca" and "Butterfly", the tenor is to go to South America for operatic appearances there. . . . The Mexican opera also is claiming the services of Doris Doree, dramatic soprano of the Metropolitan, for the role of Leonora in "La Forza del Destino".

In Rio's Teatro Municipal, Gerhard Pechner, bass of the Metropolitan, will sing in "The Barber of Seville", "La Forza del Destino" and "Tannhäuser" during August and September. . . . Winifred Heidt, contralto, left for Mexico City at the end of her series of appearances on the West Coast to appear in "Carmen", "Forza del Destino" and "Il Trovatore". . . . Romolo de Spirito, tenor, was also engaged to sing in the series of productions given by the Opera Nacional. . . . Jennie Tourel, mezzo of the Metropolitan, left New York in June for points South. She gave two recitals in San Juan, Puerto Rico, three in Caracas, two in Trinidad, as well as numerous appearances for the Armed Forces there. Following engagements in Rio's Teatro Mu-



Gyorgy Sandor



Rudolf Firkusny

nicipal in "Mignon", "Carmen", "Norma", "The Barber" and "Boris". Miss Tourel left for more recital appearances in Buenos Aires, Santiago de Chile and Lima. . . .

Two young American singers, Rosalind Nadell, mezzo-soprano, and Brenda Lewis, soprano, have been engaged for the current season at the Teatro Municipal at Rio de Janeiro. Miss Nadell won distinction by singing the solo part in Prokofiev's oratorio, "Alexander Nevsky", under Eugene Ormandy. In South America she is to be heard as Dame Quickly, Preziosilla, Siebel and the Innkeeper in "Boris". Miss Lewis, who was heard as Santuzza and Saffi at the City Center, will appear in Rio de Janeiro as Marguerite, Musetta, Venus and Elvira in "Don Giovanni".

Frederick Jagel is concertizing in Brazil as well as singing in opera performances. He will return to San Francisco in September for engagements with the San Francisco Opera.

Among the soloists in a program given in Mexico City celebrating the anniversary of the French Revolution were Lily Pons and Aubrey Pankey. Upon the completion of his concert and radio work in Mexico, Mr. Pankey will continue his tour through Merida, Havana, Kingston, Barranquilla, Aruba, Trinidad, Puerto Rico and Haiti. . . . Another Negro artist, Ellabelle Davis, gave her first concert outside of the United States in Havana in July. In Mexico City she will appear with the Orquesta Filarmonica and give solo performances at the Palace of Fine Arts.





**GOOD WILL EMISSARY**  
William Primrose, Violist, Chats with Jose Santos Quijano of CBS at a Special Broadcast to Latin America Before Leaving for a Good Will Musical Tour of Nineteen Latin American Cities



Scurlock

**ANOTHER HONOR**  
Paul Robeson Receives the Honorary Degree of Doctor of Humane Letters from Howard University in Washington, D. C., Before Leaving for a USO Tour with Larry Brown



Ben Greenhaus

**LADEN WITH TROPHIES**  
Home from a Seven Weeks' USO Tour, Nino Martini, Metropolitan Opera Tenor, Shows Some of the Mementos of the Trip to Lawrence Evans, His Manager



**HEAR ME YE WINDS AND . . .**  
Zadel Skolovsky, Who Has Been Busy Giving Piano Recitals for the Armed Forces, Plays for the WAVES at the Training Center at Hunter College in New York



**STITCHING IN TIME**  
Iva Kitchell Finishes a Costume for One of Her Dance Pantomimes



Otto Rothschild

**FOR WORLD UNITY**  
Alexander Knox, Film Actor; Joseph Szigeti, Violinist, and Bruno Walter, Conductor, Meet at the "Salute to World Unity" Concert Given by the Russian War Relief at the Hollywood Bowl



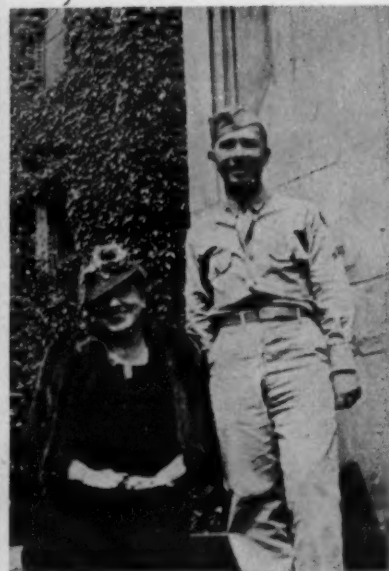
**COME INTO THE GARDEN**  
The Bary Ensemble Accepts Gertrude Bary's Invitation at Her Hempstead, L. I., Home (Left to Right), Mary Becker, Virginia Peterson, Lorna Wren and Miss Bary



**FOLLOWING CANDIDE'S ADVICE**  
Doris Doree, Metropolitan Opera Soprano, Cultivates Her Garden at Caldwell, N. J., Before Leaving for Mexico City



**FOR THIRSTY PLANTS**  
Leona Flood, Violinist, Waters the Shrubby from Her Terrace



**A HOSPITAL VISIT**  
Ruth Schaffner, Soprano, and John Sinclair, Pianist, at the AAF Convalescent Hospital at Pawling, N. Y., Where They Gave a Recital for the Patients



# CHARLES L. WAGNER

*Presents for Season 1945-1946*

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1. **RIGOLETTO**, in Italian — October-November, 1945 — Sold Out.

2. **MARTHA**, in English — March 1st to April 6th, 1946

"It was Mr. Wagner's finest achievement in a splendid series of productions. No other opera on the road can touch it. He improves his article every season."

INDIANAPOLIS STAR

3. **MILIZA KORJUS**, Soprano. Hector Charlesworth, leading Canadian music critic, wrote as follows: "Miss Korjus, a coloratura, has a voice that is unique. It combines in an extraordinary degree dramatic power with flexibility. It has definite emotional appeal and her attack and production are magnificent."

TORONTO GLOBE AND MAIL, August 1, 1945

4. **EGON PETRI**, Master Pianist . . . "Petri marshalled such vast sonorities that it seemed impossible that the piano could contain them. Petri's performance displayed the kind of musical and technical command that serves a great recreative imagination so unobtrusively that the mechanics involved pass unobserved, as does all thought of personal display."

Glenn Dillard Gunn, WASHINGTON TIMES-HERALD, April 4, 1945

5. **NICOLA MOSCONA**, Bass Baritone of the Metropolitan Opera.

"Nicola Moscona is one of the greatest singers of our times."

CINCINNATI TIMES-STAR

6. **MONA BRADFORD**, Contralto, "almost 'stole the show' with her fresh, powerful young voice, beauty and charm."

BIRMINGHAM NEWS

7. **LAURA CASTELLANO**, Lyric-Soprano. "Her singing was marked by tonal beauty, intelligence and high emotion."

NEW YORK DAILY NEWS

8. **HARRY FARBMAN**, Violinist, and **EDITH SCHILLER**, Pianist in a Joint Recital.

9. **NORINA GRECO**, Soprano. Now in South America, returning October 1st: "La Tosca will be La Greco for many people in Los Angeles after last night's performance. . . . Her impassioned acting and singing were something to remember."

LOS ANGELES TIMES

**DEANNA DURBIN** has definitely decided to do concerts, as soon as she can arrange her time.

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